

*The* NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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# ***The Xmas Issue***

OF

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# The NEW YORK CLIPPER

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## HART LOSES \$5,000,000 SUIT AGAINST VAUDEVILLE HEADS

**Judge Julian Mack in Federal District Court Dismisses Complaint of Agent Who Alleged That He Was Victim of Conspiracy and That the Sherman Anti-Trust Law Had Been Violated**

The legal action of Max Hart, theatrical manager, agent, and producer of vaudeville acts, against the B. F. Keith Vaudeville Exchange, the Orpheum Circuit, Inc., the Excelsior Collection Agency, E. F. Albee, Martin Beck and others was dismissed on Tuesday morning by Judge Julian Mack in the Federal District Court.

Hart sought to recover damages aggregating \$5,000,000 for alleged conspiracy to prevent him from booking acts, and he claims that they combined against him in unlawful methods in violation of the Sherman Anti-Trust law.

In addition to the damages, Hart asked for an injunction restraining the defendants from continuing their alleged unlawful methods. The case was postponed several times and finally opened before Justice Mack in Room 323 Post Office Building, New York, but was adjourned to the twelfth floor of the Woolworth Building in the United States District Court Room and began at 10 A. M. Monday.

Martin W. Littleton is chief counsel for Hart, being associated with the law firm of Epstein & Axman. Maurice Goodman, Charles Studin, Judge McCall, and Senator Walker represented the defendants.

A large number of witnesses and many visitors known in the theatrical world were present, but no witnesses were examined. Monday's proceedings were given over to the presentation of the complaint and the arguing of a motion made by the defendants to dismiss the action.

The attorneys for the plaintiff, Max Hart, contended that their client had eighty acts complete, contractually acquired which he considered as property, mostly consisting of copyright material or original construction. This alleged valuable property, was through the alleged conspiracy on the part of the defendants rendered worthless.

The complaint states that this action on the part of the defendants constitutes a violation of the interstate commerce act, as the complainant in planning to have these acts appear in different cities and states and in being prepared to contract for their appearance and the necessary transportation of persons and equipment incidental with such acts and performances comes within the meaning of interstate commerce.

He also contends that the defendant in making contracts for the appearance of vaudeville acts in various states is subject to the interstate commerce regulation and that any action taken by the defendants with the object of restraining complainant from carrying out his intentions of placing or booking these above mentioned eighty acts or any part thereof was a violation of the statutes as indicated in the Sherman Anti-Trust law.

Attorney Goodman and his associates on behalf of the vaudeville interests quoted the decision of the Appellate Division of

the Supreme Court of the United States that exhibitions given in the theatres were not commerce. They cited the decision in the case of the Federal Baseball League against organized baseball which held that the giving of baseball exhibitions was not commerce although it did involve the carrying of players and their equipment from one state to another. They also showed that in the Marinelli case against the United Booking Office a decision was handed down to the effect that vaudeville and any transaction incidental to the booking and transportation of acts was not interstate commerce. In the case of Oscar Hammerstein against the Metropolitan Opera Company, they claim, was brought out the decision that the transportation of operatic productions from one state to another did not come within the provisions of interstate commerce. The Federal Trade Commission report in the case against the Keith Booking Office, Martin Beck, Marcus Loew, B. S. Moss, Sam A. Scribner, and Sime Silverman was also referred to by counsel for the defense. They allege that this report cleared all these defendants of the charge of having employed any unfair or illegal means in the transactions that were investigated. They submitted the copy of a letter written by the then United States District Attorney at Washington acknowledging the receipt of this report on behalf of the department of justice in which he commented upon the fact that in several previous investigations it had been held by the commissions and the court that vaudeville was not commerce.

The council for the defense thereupon moved that the complaint be dismissed and Justice Mack declared a recess until two o'clock in the afternoon.

The session was then resumed and Attorney Littleton, for the plaintiff submitted an amended section of the complaint setting forth the details on the procedure usually employed in fixing the relations between the booking office and the vaudeville agent or representative. He continued in answering the arguments in reference to the former cases of a nature said to be similar but which he claimed were entirely different from the case now on trial.

Justice Mack commented upon the phase involving the question of transportation by saying that the booking office does the contracting for the appearance of an act, but does not arrange for the transportation, the matter of getting the act at its point of destination is left to them or their representative.

Justice Mack then announced that he wished to take time in which to look over the records of the various cases submitted and adjourned the case until 10:30 Tuesday A. M.

Both sides turned over to the Judge copies of their records of the various cases bearing on the points in dispute.

### SHUBERTS BAR "PLANTS"

An official order has gone out from the offices of the Shubert Affiliated Vaudeville forbidding its vaudeville artists to work from the audience and especially prohibiting auxiliary singers planted in stage boxes, who, as pulmotor aid, have long been a vaudeville institution. The order was issued Monday morning, and while not affecting any current shows in the local houses, it will hit several acts with other units.

In making known his purpose of limiting entertainment to the stage proper, and directly behind the footlights, Lee Shubert said yesterday:

"This new rule is not intended to work a hardship on artists, but will eventually work to their benefit. This much is certain: the audience will be immediately benefited and will welcome the new arrangement. They pay for their entertainment and their comfort should be assured. Particularly is this true of persons in boxes. They buy these seats to insure extra comfort and privacy. Instead with the intrusion of a 'plant,' they are rudely rushed out of their places and frequently thrust into the embarrassing glare of the spotlight."

"The method of some players in using the audiences as a medium of entertainment is not good and is founded on wrong principle. It is the player who must amuse and not the audience. Therefore, all Shubert unit acts, in the future, must stay behind the footlights."

"Furthermore, the 'out in the audience' material is now old stuff. It deceives no one, for audiences are now sophisticated. They recognize a 'plant' immediately. Besides the immediate presence of players in the audience destroys the illusion. A close view of make-up is not especially romantic. The sooner actors rely on their own merits and stay behind the footlights the better audiences will be pleased."

While it is known that at least a dozen of the unit shows have incorporated the intimate feature which has now been tabooed, there will be none seriously affected by the ruling.

Great interest, however, attaches to the reception the edict will receive from the music publishers. In most instances the "plants" were "pluggers" from some well known publishing house, adopting the stunt as a means of exploitation.

### "BEFORE BREAKFAST" STRANDS

DANVILLE, N. Y., Oct. 28.—The "Before Breakfast" company stranded here last week, the members of the company, which was under the management of P. W. Wachtel, however, managing to get enough money together to get back to New York. The show had only been out a few weeks, and was playing the small cities and towns.

At the Actors' Equity Association it was stated that the members of the "Before Breakfast" company had been warned by Equity that the management had failed to establish financial responsibility to the satisfaction of Equity officials, and that if Wachtel did not meet his contractual obligations they should not expect their association to advance money to bring them back. Claims of these actors against Wachtel have been accepted, and the legal department of Equity will proceed against him.

### "MAN ON THE BALCONY" THRILLS

STAMFORD, Conn., Oct. 30.—"The Man on the Balcony," a comedy-drama in four acts and a prologue, by Emil Nystray and Herbert Hall Winslow, with Cyril Scott heading a large and competent cast, had its first showing here at the Stamford Theatre on Friday evening. The play deals with hereditary influence in the descendant of a highwayman, and combines it with a touching romance.

In the prologue (dated 1720), the ancestor of the hero of the play is shown making a livelihood as a la Robin Hood. That a similar tendency was in the blood of succeeding generations of Gregory Wells descendants was explained at one point in the play and accounted for the Gregory Wells of the present generation whose love of cheating took the form of substituting genuine old masters with worthless oil paintings of recent date.

At one time he found it necessary to impersonate an Australian in order to get possession of a coveted Corot. The Australian in question was being duped in some sort of a syndicate scheme and Wells, making a mess of his impersonation, finally shows up the schemers. In the meantime, after many adventures in the house which is the residence of John Stuart, Wells learns that the residence is the home of a girl (John Stuart's daughter) whom he married about two years previous when finding her in great distress after she had been tricked into a sham marriage by an associate of her father who was already married. Wells gave her the protection of his name, never expecting to see her again, and because the romantic as well as the desire to trim others was always in his blood. Meeting again, the couple realize that they love each other. Many things happen, including the various encounters with detectives by the hero, the impostor being shown up and finally, the hero is wounded in a scuffle and in the heroine's arms who hopes with the patrons of the house that he won't die. This takes place while the players are in costume at a fancy-dress ball and many tender passages take place between the lovers.

Cyril Scott as the hero did all that a hero could possibly do with the role and was excellent throughout the performance. Miss Nesmith was a graceful and capable heroine, while James R. Waters took care of the comedy end of the piece. The rest of the cast did wonderfully well for a first night performance.

### SHUBERT VAUDE. ON ONE NIGHTERS

The "Broadway Folies," the Shubert Advanced Vaudeville unit, closed its engagement at the New Palace Theatre, St. Paul, Minnesota, on Saturday night and is now doing a week of one-nighters through Minnesota and the middle west.

### "PARADISE ALLEY" AGAIN

"Paradise Alley," the new Carl Carleton musical comedy which closed in Philadelphia after a two weeks' tryout recently, is going out again.

The piece is being rewritten and with a new cast will open early in December.

### "KEMPY" FOR CHICAGO

"Kempy," the Nugents' play at the Belmont, will close at that house on November 11 and will go to Chicago where it will be seen at the Selwyn Theatre. "A Clean Town," the new Nugent play, will follow "Kempy" at the Belmont.



## ORCHESTRA CRAZE REACHES THE THEATRE ORGANIZATIONS

**Vaudeville Houses Increase Number of Musicians, Put In Novelty Instruments and Arrange Pit So That Players Face Audiences—Big Demand for Orchestra Acts**

The orchestra craze, which is now at its height, has finally been used for the benefit of the house orchestras in the various Keith, Moss and Proctor houses, that beginning this week, in many of the theatres, are being featured as part of the show, and not merely as "overture." Stanley W. Lawton, musical director of the Keith and affiliated houses, tried an experiment at Moss' Coliseum Theatre last week which proved to be so successful, that he has decided to inaugurate his idea into the programs of other houses. The orchestra, at the Coliseum, directed by Charles Eggetts, was increased by several instruments, two of these being saxophones. Special platforms, against the wall of the pit, were erected so that the musicians would face the audience when playing, instead of looking at each other. Orchestras on the Whiteman style of popular and classical numbers are featured, with lighting effects, such as are used by Vincent Lopez, projected on the orchestra while they are rendering a number, the name of which is shown to the audience on an easel.

The idea has been put in the Regent and Broadway Theatres' programs this week where extra men, and saxophones,

have also been added. The Flatbush, Franklyn, Fordham and other houses are to follow suit shortly.

The best "play" ever given to a house orchestra was given to Julius Lenzberg and the Riverside Theatre orchestra last week. Lenzberg's name was placed in lights on the marquis in front of the theatre, and he and the orchestra given a featured spot on the bill. Lenzberg added one or two men for the act, and used scenes and effects for his numbers on the style of Lopez. He scored one of the biggest sensations ever scored at the Riverside, with the result that Manager Derr, of the theatre, intends to place Lenzberg on the bill from time to time, throughout the year, as a regular act.

The craze for orchestras has been shown at the Palace and Colonial bills during the past two weeks. Two weeks ago, Vincent Lopez and Joe Raymond and his Little Club Orchestra were on the same bill at the Palace. Last week Raymond was on the same bill with the Versatile Sextette at the Colonial. There are now over twenty-five orchestra acts now in rehearsal, work being plentiful for all that appear to be competent. Most of these are booked through Whiteman or Specht.

### WHITEMAN FILES COMPLAINT

On information that the one-night stand show, "The Girl from Greenwich Village," operated by the Gus Hill offices, had been advertising through the South that an orchestra with the show was a Paul Whiteman organization, the Paul Whiteman offices complained to the manager of the Academy of Music, Durham, North Carolina, William F. Freeland, where the show was booked to play recently, and informed him that if the advertising was not corrected they would take immediate action to stop misrepresentation.

To correct any impression that a Paul Whiteman orchestra was appearing with "The Girl from Greenwich Village," Manager Freeland went so far as to insert an advertisement, over his name, in the Durham morning newspaper, making it clear that the orchestra with the show was not under Whiteman's management. "The Girl from Greenwich Village" closed its tour last Saturday night in Augusta, Georgia.

### SUNDAY CLOSING LOSES

MEMPHIS, Tenn., Oct. 30.—The Sunday closing laws which go into effect in Memphis shortly will cause a loss to charity organizations of over \$25,000 a year. This sum of money was paid into the treasury of the Associated Charities last week from the Sunday receipts during the past twelve months of theatres and motion picture houses. Managers pointed out that this sum does not include the money obtained by subscription from theatre managers and owners and also from benefit performances given for various charitable organizations.

### NO. 3 "BLOSSOM TIME"

The Shuberts are organizing a third company to present "Blossom Time," on tour through the South and Middle West. The original company that presented the show at the Ambassador Theatre on October 1, 1921, where it ran for a year, is now playing at the Lyric Theatre, Philadelphia. The second company of "Blossom Time," which was on the road for a short time, is now at the Century.

### "ELSIE" IS NEW MUSICAL SHOW

"Elsie," a new musical comedy by Charles W. Bell, with music by Carlo Sanders, Sissle and Blake, is scheduled for early production by John Scholl, who had a financial interest in "Shuffle Along." Casting will begin this week and rehearsals will start next week. The piece is scheduled for an out-of-town showing the early part of December.

### POST OUT OF "THANK U"

CHICAGO, Oct. 28.—William H. Post, playwright and actor who has been playing in "Thank U" in this city, has gone from this production to "Seventh Heaven," in which he appeared some months ago. Frederick Malcolm, already in the cast, is now acting the part of the Doctor which was played by Post.

### "FAITHFUL HEART" CLOSING

"The Faithful Heart," the Monckton Hoffe play which opened in New York at the Broadhurst on October 10, moving to the Maxine Elliott on the 23rd, closes on Saturday night of this week.

### FRENCH PLAYERS OPEN NOV. 13

A company of players from the Comedie Francaise and other Parisian theatres, headed by Mme. Cecile Sorel, will be seen in New York during the week of November 13 under the direction of the Shuberts.

During the week in New York, which probably will be followed by a short tour, Mme. Sorel and her associates will present a number of plays. Those definitely decided upon are "L'Adventures," by Emile Augier; "La Demi-Monde" and "La Dame aux Camelias," by Dumas; "Le Misanthrope," by Moliere, and a French version of "The Taming of the Shrew," given under the title of "La Megere Apripvoisee."

### OPPOSE CIRCUS GOOD WILL TAX

WASHINGTON, Oct. 30.—The rating by Government for taxation purposes of the value and good will of the name of the Ringling Brothers' circus at \$1,000,000 has been objected to by John M. Kelley, attorney for the estate of the late Alfred Ringling, one of the five famous Ringling brothers. Kelly declares that a dead man's name is of no value in the circus business and that no insurance company will insure a circus.

"Buffalo Bill, for example," he said, "was a big card when he was alive. His name would go begging for thirty cents in the show business today."

### JOLSON SHOW CLOSING

CHICAGO, Oct. 28.—Although Al Jolson in "Bombo" is doing capacity business at every performance at the Apollo, because of previous bookings he will close on December 2. "The Rose of Stamboul," with Marion Green and Tessa Kosta, will come to this house instead of "Sally," as previously planned. According to present bookings, "Sally" will be seen at the Colonial, where it will follow the "Music Box Revue," which will be about January 7.

### WOODS TO DO EMERSON PLAY

A. H. Wood has selected "The Whole Town's Talking," a new comedy by John Emerson and Anita Loos, as his next production for this season. The piece went into rehearsal last week. It opens in Hempstead, L. I. Monday, November 13. John Cumberland will head the cast.

### ENGLISH ACTORS IN A. E. A.

The several companies of English actors now playing here are practically all members of the Actors' Equity Association, having been transferred to Equity by the Actors' Association of Great Britain. Last winter there was a great deal of irritation among Equity members over the fact that the English companies imported intact were with few exceptions not members of Equity. Arrangements have since been completed between Equity and the Actors' Association by which members appearing professionally in the jurisdiction of the foreign organization are transferred.

### EXEMPT FROM A. E. A. DUE RAISE

Actors in the tabloid field are exempt from the dues raises recently adopted by the Actors' Equity Association, it was announced by Frank Gilmore, executive secretary, last week. Dues of tabloid members still remain at the old general rate of \$12 a year, although the decision to raise the dues put the new rates at \$18 yearly for the tab. people, with the higher paid branches paying \$25 a year.

The reason for this exemption of the actors in tabloid productions, as announced by Gilmore, was that there is at present no standard contract for such companies.

### "LA TENDRESSE" FOR CHICAGO

CHICAGO, Oct. 28.—The Blackstone Theatre will be the scene of the opening of Henry Bataille's "La Tendresse" following the departure of Frank Bacon's "Lightnin'" on December 9. Henry Miller and Miss Ruth Chatterton are co-starring in this new vehicle. At about the same time Miss Leonore Ulric in "Kiki," the "character study" by Andre Picard, will open at the Powers Theatre. It is said Miss Ulric achieves her greatest success in this interesting play.

### FILE SALARY CLAIMS

Claims for salary have been filed with the Actors' Equity Association by members of "The Child Wife" company, against its producer, Sam Blair. The complaint against Blair is that he closed the company without paying salaries or giving notice in Shamokin, Pa., the week before last, leaving the actors to get back to New York as best they could.

"The Child Wife" was a small one-night stand show.

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## VAUDEVILLE THEATRES IN FIGHT AGAINST TICKET SPECULATORS

**Successful Plan to Defeat Ticket Dealers Tried at the Alhambra and to be Installed in All the Keith Houses—Speculators Have Done Much to Injure Business**

A new method of combating ticket speculators has been experimented with at Keith's Alhambra Theatre and proven successful, and will now be installed in all the Keith houses. The system is the idea of Herman Phillips, manager of the Alhambra, and is a simple one. It consists of the following: Anyone who goes to the theatre to buy tickets in large numbers, for theatre parties, pays his money, and receives a coupon for the tickets, which are put aside, with the name and address of the purchaser. The tickets are given to the purchaser on the evening of the performance, before entering the theatre and on presentation of the coupon calling for the number of tickets paid for, and also identification according to the name and address given to the one in the box office at the time the tickets were purchased.

This system does not inconvenience the patron, but does give a lot of trouble to the speculator. For he generally buys tickets in lots ranging from six to eight and over. He cannot sell the coupon to six different parties, and does not receive more than one coupon for any number of tickets purchased at the same time. Even if two seats are ordered in advance the

same system is followed. Should the "spec" succeed in getting several different pairs of tickets for shows, and coupons for each ticket, he has the following to go through with, before getting the tickets: He must furnish each purchaser with the name and address given at the box office for each ticket bought, and in most cases, either the "spec" or his patron will make a mistake here. And often, he will be "stuck" with requests for one ticket, and should he sell a pair to different parties, he can't very well give both the coupon calling for both, and the same name and address. He will also have trouble in buying these, for the man in the box office can readily recognize a purchaser who appears several times buying one or two tickets at a time, with different addresses and names.

The method has practically cleaned out all speculators in the vicinity of the Alhambra. It will be used in all Keith theatres within the next few weeks.

New York managers in both vaudeville and legitimate houses declare that the ticket speculator has done much to put the theatrical business in its present poor condition. Legitimate theatre managers are considering this system for their houses.

### ACTRESS SUES LEADER

CHICAGO, Oct. 30.—The termination of a theatrical romance was revealed here last week when a suit for divorce was filed in the Circuit Court by Gladys Bogard Allen, playing in Shubert vaudeville at the Garrick Theatre, against Charles B. Allen, a New York orchestra leader.

According to the bill filed by Leon A. Berezniak, theatrical attorney, the couple entered into a hasty marriage on March 17, 1920. Forty-five days later, it is alleged that Allen deserted his wife.

### GETS DELAY IN FRAUD ORDER

Counsel for Evan Burrows Fontaine, dancer, last week obtained a delay of one week in the action before Justice Tompkins in Nyack to have him set aside his decree annulling her marriage to Sterling Adair.

Attorneys for Cornelius Vanderbilt Whitney, son of Mr. and Mrs. Harry Payne Whitney, attacked the decree on the ground of fraud after the dancer sued the younger Mr. Whitney for breach of promise.

### NEW MILNE PLAY FOR GUILD

"The Lucky One," a new play by A. A. Milne, will be the second production of the season to be made by the Theatre Guild. It will succeed "R. U. R." at the Garrick on Monday, November 20th, with the latter production moving up to the Frazee.

Oliver Bailey, lessee of the Republic Theatre, has first call on all Guild productions, but waived his claim in this instance inasmuch as his theatre is now occupied with "Abie's Irish Rose."

### IRENE CASTLE CANCELS

ROCHESTER, Oct. 30.—Irene Castle closed her show, "The Dance of Fashions of 1922," with Saturday night's performance here, and left for her home in Ithaca, where she will rest. She stated that the bookings of the show made the jumps very hard, and that she would not take the show out again until the bookings had been revised. She was scheduled to appear in Boston this week.

### "UP THE LADDER" CLOSSES

William A. Brady's production of "Up the Ladder," a holdover from last season, with Doris Kenyon in the leading role, closed in Providence last Saturday night.

### AUTHOR SUES UNIT SHOW OWNER

The authors of the playlet "Say It with Laughs," which is used as the afterpiece in the Shubert unit of the same name, filed suit last week against E. Thomas Beatty, owner of the unit, for moneys and royalties alleged to be due them according to contract. George H. Stoddard, one of the authors, alleges that there is still due him \$250 for the sale of his right and interest in the sketch, according to a contract signed in August, by the terms of which he was to be paid \$450 in all. \$200 was paid him at the time the contract was signed, and the remaining \$250 was due, but not paid, on September 28.

Frederick C. Herendeen, co-author of "Say It with Laughs," is suing for \$125 royalties, his contract calling for the payment of \$25 weekly as long as the sketch is used.

Both Stoddard and Herendeen are suing through the law firm of O'Brien, Malivinsky & Driscoll. Papers in the actions have been filed in the Third District Municipal Court.

### "FOLLIES" GIRL MARRIES

SAN FRANCISCO, Oct. 30.—Yvonne Fraemert, a former Ziegfeld "Follies" girl, was married to Victor Lichtig, of Los Angeles, upon her arrival here last week, from New York. The ceremony was performed by Judge A. T. Barnett. The romance began two years ago when Miss Fraemert was dancing in the Ziegfeld revue. Lichtig, who gave his age as 38, is reputed to be a wealthy bond broker. The bride is soon to appear in a new George Beban picture.

### "KNIGHTHOOD" IN STOCK

PROVIDENCE, R. I., Oct. 30.—Taking the advantage of the national publicity being given to the motion picture production of "When Knighthood Was in Flower," The Bonstelle Players are presenting the play of the same title this week at the Providence Opera House. The show's author is Paul Kester.

### ANOTHER COLORED CAST SHOW

BOSTON, Oct. 30.—"Seven-Eleven," musical show given by Garland Howard, Eyon Robinson and other colored entertainers, will open at the Arlington Theatre next Monday.

### "UP SHE GOES" STARTS

NEW HAVEN, Oct. 31.—William A. Brady's musical comedy version of "Too Many Cooks," retitled "Up She Goes," was given its premiere at the Shubert Theatre last night, with Donald Brian heading the large cast.

"Up She Goes" is a musical version of Frank Craven's former comedy success and adheres as closely as possible to the original theme. The plot has to do with a young man, who is erecting a love nest for his prospective bride. The young man has toiled diligently and long to amass the sum necessary for the cottage in the suburbs. Imagine his chagrin when the entire family of in-laws-to-be crop up and want to change everything. If permitted to have their say, the house would have to be torn down and reconstructed. This situation forms the main basis for comedy, which is sent over in racy fashion, although interrupted at intervals for a musical interpolation. Before the final curtain, however, everything ends in true musical comedy style.

"Up She Goes" is presented in three acts and a series of scenes, a cottage in the making being a decided novelty for the first-night audience. The piece has been musicalized by Joseph McCarthy and Harry Tierney, of "Irene" fame, with the libretto having been done by Frank Craven. Bert French staged the numbers.

Donald Brian was seen to advantage as the lovelorn swain whose forthcoming marriage came near being upset by his sweetheart's relations. Gloria Foy is charming as the girl. Among others in the cast are Helen Bolton, Richard Gallagher, Frederick Graham, Jennie Weathesbee, Lou Ripley and Edith Slacks.

In addition to the principals there is a mixed singing and dancing chorus of thirty-six who appear to advantage in the musical numbers.

The piece will remain here for the week, with New York to follow.

### PAUL WHITEMAN TO MARRY

Paul Whiteman, famous orchestra leader, will be married on Thursday of this week to Vanda Hoff, Oriental dancer, who was last seen in "Two Little Girls in Blue." Whiteman's matrimonial intentions have long been rumored and speculated upon. The marriage will be performed in the Municipal Building some time in the morning.

According to plans made recently, Lynn Overman, star of "Just Married," will at the same time be wedded to Emily Drange, former Ziegfeld "Follies" girl. Miss Drange, up until last Saturday night, was a member of the "Orange Blossoms" show at the Fulton theatre. James N. Thompson will serve as best man to both couples.

This will be Whiteman's second marital venture, his first having been severed in the courts recently.

The future Mrs. Whiteman came into prominence when she took Evan Burrows Fontaine's place in the "Midnight Frolic" two years ago. She will appear as a specialty with the Whiteman orchestra when it goes on its concert tour this season.

### LONG JUMP FOR COAST SHOW

SAN FRANCISCO, Oct. 30.—"Six-Cylinder Love" opened at the Columbia Theatre here tonight (Monday), for a two weeks' run, after which it will go on tour. The members of the cast came direct from New York last week. Included in the cast are Nellie Bevit Kingsley Beurdiet Clem Bevins, William Friend, John H. Elliot, Genevieve Blynn, Eleanor Martin, Maurice Olson, Gordon Kiple, William Belmont, Glen Tryon, Vincent Duffy and Mary True. The production was staged by Roland Rushton.

### MADGE FOX DROPS SUIT

Mrs. Max Hart, professionally known as Madge Fox, has dropped her suit for divorce against Max Hart, vaudeville manager.

While no specific reason is given for the action being stopped, it is believed that the forthcoming suit of Hart against the Keith Vaudeville Circuit has something to do with it.

### MUSICIANS MAKE CONCESSIONS

Under a ruling made last week by the musicians' Union, Local No. 802, the wage scale for musicians playing for musical comedies in theatres which are classed as dramatic houses will be the same as that charged in musical comedy houses. Under the former rule all theatres were classified as either dramatic or musical, regardless of the nature of the performance being given.

The theatres classed as dramatic houses usually do not have a full orchestral complement and for this reason the union has set the wage scale in these houses as \$9 per performance or \$67 when a weekly wage is given. Musicians playing in houses classed as musical receive a weekly wage of only \$57.50 a week as such houses usually have a much larger orchestra.

The Broadhurst, where the Shuberts are presenting "The Springtime of Youth," is a dramatic house and when this production was booked the union officials brought this to the attention of the producers and claimed that the musicians were entitled to \$67 a week. A protest was made by the International Theatrical Association, through its attorney, and the union officials went into conference with the present ruling as the result. It provides that the classification of the theatre shall be changed temporarily, or during the tenancy of the musical show, so that the scale during the run of "The Springtime of Youth" shall be but \$57.50 instead of \$67. The same ruling applies to the Playhouse, where Brady will shortly present "Up She Goes," another musical comedy.

The importance of the ruling lies in the fact that it establishes a precedent and allows any dramatic theatre to book a musical comedy without being confronted with the necessity of paying additional money for its musicians. Because of the high wage scale for dramatic houses several of the theatres in this classification have eliminated their orchestras entirely.

### THE MILLER CLASH UP AGAIN

Official retraction has been made by Equity of the recent comment in one of its weekly reports to the membership on the reported agreement which took place between Henry Miller, who is president of the Actors' Fidelity League, and the audience which attended the opening performance of his show, "La Tendresse," in Atlantic City, several weeks ago, before it came into New York. According to the first reports of the incident Miller is said to have stepped out of his character and spoken a bit too plainly to members of the audience who shouted to him and Ruth Chatterton to speak their lines more loudly.

The retraction, which is signed by Paul Dullzell, Assistant Executive Secretary of Equity, is as follows:

"The accounts published in the press and in this report re Mr. Miller's clash with the audience in Atlantic City appear to have been a gross exaggeration. It has never been and never will be the policy of Equity to treat anyone unfairly and therefore we retract the original statement and express regret that it was made."

### NORA BAYES' EFFECTS AT AUCTION

Household effects, furnishings, jewelry and furs, which are the property of Nora Bayes, musical comedy star appearing in "Queen o' Hearts" at Geo. M. Cohan's Theatre, will be offered at public auction by the Plaza Art Auction Rooms the latter part of the week. A desire to refurnish her apartments is given as the cause of sale. Miss Bayes was divorced from her fourth husband last week.

### OBJECT TO SUNDAY PLAYS

Objection to the giving of plays for professional audiences or for benefits on Sundays has been lodged with the Actors' Equity Association by the Sabbath Society, an organization which is fighting for a stricter observance of the Sunday closing laws in New York. Equity announced last week that it has never encouraged Sunday professional performances, believing professional shows should be given on week-day afternoons.



## AFFILIATED CIRCUIT TO CUT TO 20 SHOWS IS REPORT

**Poor Road Business Affects the Unit Shows Which, Well Staged and Costumed and With Expensive Casts are Operating at Loss in a Number of Cities**

Twenty houses, with a similar number of shows, is said to be the final verdict of the Affiliated, after a series of "star chamber" meetings, held in the New York offices last week.

Although the route sheet issued this week contains a list of twenty-six unit shows for twenty-eight houses, two of these are listed as having open weeks. The "open week" listing is looked upon by those in the know as "a limbo" just the other side of being discontinued from the circuit.

To further enliven matters, a number of artists having pay or play contracts were in no way reasonable to the idea of salary reductions. Minor changes in this direction not being of any material assistance in keeping down the running expense, those who have been grossing low will be compelled, to come in. Perhaps the Affiliated will hold out another week or so, to have the voluntary process of elimination solve their problems.

Then, too, the producers of the unit entertainments are urging a larger percentage for the show, especially in theatres of limited capacity. Two unit outfits, heavily burdened with payroll and production costs, grossed under ten thousand on the week. With \$5,000 out for the house, under the fifty-fifty sharing basis, left barely enough to skin by, although this was considered remarkable business for the houses in question.

A concerted effort is now said to be on foot among the producers for a rearrangement of the sharing plan to seventy-thirty, giving them the long end.

With twenty houses, which include a number of split-week engagements, the

showmen complain that even at fair business at the present terms, it would be difficult to get off "the nut" in that period. They point out that many of the units are as elaborately staged and higher-priced shows, but do not enjoy the same privilege of runs as do the latter class of entertainment.

That extended metropolitan runs are generally looked upon to at least pay production cost, with the road money as velvet, is an open secret. With an exceptionally bad season on the road, the unit producers can't see their way out under the present arrangement.

As a final effort to inject anti-toxin into the circuit, one of the plans of the unit producers who have more than one show is to select the "cream" acts and features from the various outfits and incorporate them into one show.

This would seem a logical procedure, inasmuch as if the vaudeville idea should be suddenly abandoned, most of the producers would at least have one attraction they could send out as a revue, with the vaudeville features rearranged, to be offered as a legitimate musical piece, and thus recoup some of their losses.

As we go to press we hear that Barney Gerard will be the pioneer of this movement. His "Funmakers" unit having been taken off through the withdrawal of Jimmy Hussey, it is understood that he will incorporate the sure-fire stuff of that show into "Town Talk," the unit show in which Johnny Dooley is featured. However, Gerard's present arrangement is strictly for the Affiliated Vaudeville. His later plans remain to be seen.

### OLD CIRCUS RIDER IN HOSPITAL

Sarah Price, former Barnum & Bailey circus rider, was taken to Bellevue Hospital for observation last Saturday afternoon from her home at No. 318 West 49th street. She was found partly dressed on the floor of her apartment after the janitress, Mrs. Mary Burns, heard her moaning. She found the door locked and called a patrolman who forced an entrance. He found Miss Price acting queerly.

The circus rider, who is sixty-seven years old, said she had been taken from the Lenox Hill Hospital last week, where she had been sent by a theatrical association. Miss Price has also been in vaudeville for a number of years.

### "SWEET PETUNIA" CLOSES

"Sweet Petunia," the comedy produced by Willson Collison, author, closed suddenly at Allentown, Pa., last Wednesday, owing the members of company three days' salary. The play opened at White Plains, N. Y., two weeks ago, and is said to have been favorably reported on. It is Collison's first independent production and was slated for Broadway presentation. The author-producer's wife was a member of the cast, which was 100 per cent Equity.

### SALARIES FOR TRY OUT CAST

The Minggold Production Corporation, which produced "The Last Warning," which opened in New York last week, had to pay two weeks' salary to two actors who were not re-engaged, although they had played in the show when it first opened out of town. "The Last Warning" closed after its first break in, for the purpose of re-writing.

### RAJAH MANAGER RESIGNS

READING, Pa., Oct. 30.—George B. Carr, local representative of Wilmer and Vincent, and also manager of the Rajah Theatre, has tendered his resignation, to take effect this week. Carr had been with Wilmer and Vincent for twelve years.

### FINEST THEATRE OPENING

CLEVELAND, O., Oct. 30.—The finest vaudeville theatre in the United States, the new B. F. Keith Palace, will be opened next Monday, November 6, having been completed at a cost of over \$5,000,000. The structure contains twenty-five stories, used also as an office building, and is acknowledged to be the last word in theatre building anywhere in the world.

In this model theatre is combined every possible equipment for the comfort and convenience of both patron and artist. For the benefit of the public is included an art gallery wherein are the works of famous masters, and for the theatrical folk is included a miniature N. V. A. club house with everything from a lounge and fireplace to billiard rooms and manicure girls.

John F. Royal is resident manager of the new house, and he is making special arrangements to receive B. F. Keith circuit officials who will journey to the dedication of the newest theatre in a special train.

The opening bill will be headed by Elsie Janis, supported by an excellent variety show.

### BURLESQUERS SCORE IN REVUE

Bobby Clark and Paul McCullough of the team of Clark and McCullough were one of the outstanding features of the first night performance of the new "Music Box Revue." This team, recruited from the ranks of burlesque, scored the comedy hit of the evening. Another ex-burlesquer who made good was Hal Sherman who did a dancing specialty lasting four minutes. Clark and McCullough spent the last few seasons under the direction of Jean Bedini.

### MAGIC EXHIBITION AT N. C. A.

"The Legerdemaniacs" will give a magic exhibition at the N. C. A.'s Theatre de Mystere, 109 West Fifty-fourth street, on Thursday night, November 2nd. On the night previous, November 1st, the members of the N. C. A. will hold their next meeting, followed by the usual after-meet-

### CHILDREN'S THEATRE OPENING

The Children's Theatre will open on Friday next with a production under the direction of Mrs. Gerda Wismer Hoffman, organizer of the Children's Theatre in San Francisco. Seats at the initial performance will be \$5, the proceeds making it possible for future productions to be given, free of charge, for the children of the various settlements, orphan asylums and similar institutions in New York City. The formal opening is described as "A Glimpse into the Future of the Children's Theatre" and utilize the murals of fairyland, fable and nursery rhyme stories which adorn the walls of the theatre, the work of Willy Pogany, in getting its effects. Lights are to be thrown on these paintings, while the audience is listening to an exposition by a small performer, and then will fade out gradually and the attention be drawn to the stage, where a living reproduction of the picture last lighted will be revealed with harmonious lines and action.

The Children's Theatre is part of the Heckscher Foundation for Children, located in the new building of the New York Society for the Prevention of Cruelty to Children and the Heckscher Foundation for Children, on Fifth Avenue, extending from 104th to 105th streets. This building is the result of a \$4,000,000 gift by Mr. and Mrs. August Heckscher.

### "A CLEAN TOWN" IS CLEVER

WASHINGTON, Oct. 24.—"A Clean Town," the new play by J. C. and Elliot Nugent, authors of "Kempy," which opened at the Garrick Theatre here on Monday night, is a comedy built along very much the same lines as the latter play. Its three acts bubble over with laughable lines, which serve as the bridge of the plot.

Charles Ruggles plays the part of a former reporter who has been appointed Federal revenue agent in the small city of Defiance, with the expectation that his views of graft will coincide with those of local politicians, headed by a mayor whose main revenue is from the bootleggers whom he protects. This mayor, rather a two-faced article, is the fiancé of Lotus Reid, played by Lucile Nikolas, young proprietress and editor of the local newspaper. She is an enthusiastic "dry" and finds out before the last curtain falls that the mayor is not all he should be, after which she transfers her attentions to the reporter-revenue agent. The latter is against all bad-liquor dealers, but he is willing to ignore the traffic of those who purvey non-poisonous stuff. The comedy aptly presents the case against the reformers of humanity who proceed along the lines of the Anti-Saloon League, and is a fit successor to "Kempy."

### TWO UNITS LAYING OFF

CHICAGO, Oct. 30.—Two Shubert Units belonging to Weber and Friedlander are now in Chicago, one in process of being re-organized and the other is disbanding.

The "Main Street Follies," which played the Garrick Theatre here last week, is being revamped and is now in rehearsal. "Laughs and Ladies" closed Sunday in Minneapolis and will not go out again. Several members of the "Laughs and Ladies" company have joined the "Main Street Follies."

### ACTRESS AND CRITIC MARRY

Miss Mary Brandon, actress, was married to Robert E. Sherwood, motion picture critic, on Sunday afternoon in the Little Church Around the Corner. Among those present at the ceremony were Douglas Fairbanks, Mary Pickford, Alexander Woolcott, Robert C. Benchly and Marc Connelly. The church was filled to capacity with friends of the couple.

### DANBURY THEATRE BURNS

DANBURY, Conn., Oct. 30.—The Taylor Opera House, one of the oldest theatres in the state, was completely destroyed by fire last night. An adjoining building also was burned and the Green Hotel, adjoining the theatre and well known to all actors and actresses, was threatened.

### CHICAGO BUSINESS STILL LIGHT

CHICAGO, Oct. 28.—Two new offerings in the theatre are promised for next week, also the return of Allan Pollock in "Divorcement," as his play is now termed. Two weeks ago when Pollock closed an unsuccessful engagement at the Powers the play bore the full title of "A Bill of Divorcement." Pollock has a lot of confidence in his production and believes Chicago playgoers will wake up to the fact that he has a worthy play, and give him good patronage on his return. It will be seen at the Shubert Central instead of the Powers. Pollock is now sole owner; Dillingham withdrew his interests at the end of the run at the Powers.

The public has been fed up on excellent advertising copy for "The Hairy Ape" and seem very curious. This play will remain here four weeks only, replacing "Anna Christie" at the Studebaker. Although the "Cat and the Canary," playing at the Princess, is enjoying splendid patronage, another mystery play, "The Charlatan," which arrived at the Playhouse only two weeks ago, leaves tonight, after a disappointing engagement at this house. The "Revue Russe" will replace it beginning Monday night.

The following shows hold over for next week: "Lightnin'" with Frank Bacon at the Blackstone is going into its sixty-second week. It will linger only six weeks more. Pauline Frederick will close at the end of next week at the Woods and Frank Craven in "The First Year" will be seen at this house the following night. "Thank U" is doing nicely at the Cort and will, no doubt, remain here a long time. "Good Morning Dearie" is nearing its run at the Colonial.

Al Jolson in "Bombo" is still the biggest surprise in Chicago as far as drawing power is concerned, and Ed Wynn is still prospering at the Illinois. Ernest Truex is doing nicely at the new Harris. George Arliss at the Great Northern in "The Green Goddess" is showing what a good production can do in a theatre that has housed so many failures recently. Leo Ditrichstein is holding on at the La Salle, to fair business only. Irene Bordino, who opened this week at the Powers, will remain only two weeks more, as originally booked.

"Greatness," with Jobyna Howland, did not receive glowing notices and it is a question how long this play will remain. Attendance has dropped off at the Selwyn where "The Circle," with John Drew and Mrs. Leslie Carter, is now playing.

### NEW THRESHOLD BILL

The second bill of the season will be presented at The Threshold Playhouse next Monday evening, and will be composed of four one act plays—"Punk" by Henry Clapp Smith, "Miss Betty" by Mrs. C. Piquette Mitchell, "Trash" by Lloyd F. Thanhauser, and "Off Nag's Head" by Douglas MacMillan.

"Miss Betty" won the Sloane Dramatic Prize for 1922. Only women are employed in the cast. In the cast of "Trash" only male actors are seen.

### SONGWRITER SUED FOR DIVORCE

Harry Pease, author of "Peggy O'Neill" and "Ten Little Fingers and Ten Little Toes" is the defendant in an action for divorce started Monday by his wife, Louise Pease in the White Plains court.

In her complaint she offers a letter from Pease to herself in which she alleges that Pease admitted that he had relations with other women. This letter, she says, was written by Pease at the request of her attorney.

### DOLLY RAYFIELD

Dolly Rayfield, whose portrait appears on the cover of the CLIPPER this week is the beautiful and magnetic prima donna of James E. Cooper's "Folly Town." She has become a burlesque drawing card owing to her looks and talents.

She reads lines with intelligence and precise effect, has an excellent soprano voice and possesses a certain distinctive air that lifts her far above the usual singing artist. She is appearing this week at the Columbia.



## ONE NIGHT STAND MANAGERS DEMANDING \$1.50 TOP SHOWS

**Big Middle West Territory Unprofitable to All But the Low Priced Shows—Broadway's Big Hits at \$2.50 Top Fail to Draw on Road**

Road shows that do not ask for a top exceeding \$1.50 are anxiously being awaited with open arms by night-stand managers of the houses that dot the west from Chicago to the Pacific Coast where there is a dearth of suitable popular priced entertainment.

The popular priced shows now on the road in that territory are doing a good business, while the attractions that are classed as high priced shows are actually losing money. Of the approximate 150 road shows now on tour in this country, less than one-third are routed over the middle west. Low prices are the best possible mode of appeal. Only such productions as, for instance, the "Greenwich Village Follies of 1921," with a Metropolitan run in back of it, and other Broadway shows can afford to ask for high prices on the road, yet the Follies is touring the West at comparatively popular prices. The type of show that can best make both ends meet on middle west tours, is the Carpenter show, "Bringing Up Father," put out by Gus Hill. However, Olga Petrova, in "The White Peacock," is said to be doing unusually well, in comparison to its competitors in the midwest. Fisk O'Hara is prospering in Iowa, and May Robson is doing very well in Minnesota and Wisconsin towns.

Several towns in Illinois, including Dixon, Freeport and Belvidere, have new theatres and are supporting the few shows which visit them. Another new theatre

was opened recently in Manitowoc, Wisconsin, by the Ascher Brothers, who operate many film houses in Chicago. The Manitowoc theatre is playing vaudeville, pictures, and road shows when the admission price makes it possible.

Theatrical managers in Chicago and other cities in that vicinity are taking advantage of the routes possible for low priced attractions and are putting out all sorts of shows to meet the demand, in a small way. George Damerel and Myrtle Vail of the above mentioned city are putting into rehearsal a musical comedy once played by Raymond Hitchcock under the title of "The Red Widow." It is being framed for the night-stands in the midwest.

The company organized recently to act "Just Married" on the road, and which jumped from Pennsylvania to Wisconsin in search of better territory, is closing this week in Ishpeming, Michigan. George Sidney will close his tour in "Welcome Stranger" south of Chicago.

Since the booming season of 1919-20 when road shows were at the height of their glory followed by the terrible slump that overtook them last season, business has slowly but steadily increased, but for the low priced show only. Managers in the middle west still seeking to recover from the poor business of last season announce that they are open for business, but are not interested in prices that go above the \$1.50 mark.

### "BUNCH AND JUDY" OPENS NOV. 6

"The Bunch and Judy," the new Dillingham musical show which is scheduled to follow "George White's Scandals" at the Globe, will open at the Garrick Theatre, Philadelphia, Monday evening, November 6. It will appear in the Quaker City for two weeks, with the New York premiere slated for the following week.

The piece has a libretto by Anne Caldwell and Hugh Ford, with music by Jerome Kern. The cast includes Joseph Cawthorn, Maisie Gay, Ray Dooley, Fred and Adele Astaire, May Corey Kitchen, Delano Dell, Percival Wigney, Philip Tonge, George Tawde, Patrice Clark, Roberta Beatty, Helyn Rock, Augustus Minton, Ruth White, Eugene Revere, Lillian White, Elaine Palmer, Dorothy Clark and others, in addition to a large singing and dancing beauty chorus.

### STOCK COMPANY STRANDS

KANSAS CITY, Mo., Oct. 28.—Fifteen actors, members of the Moran-Leonard Repertoire Company, returned to Kansas City this week, reporting that they had been stranded after playing two weeks in southern Kansas. Leslie Moran and Helen Leonard organized the company here about a month ago, using all Equity people, with the intention of playing twenty-four weeks on the Corrigan time through Oklahoma and Texas. Members of the company declared that business was bad from the first.

### DOLLY SISTERS IN CABARET

The Dolly Sisters, returned from their engagements abroad, opened Monday night at the new Cafe Monte Carlo, the new Salvin-Thompson supper club formerly known as the Club Maurice. The Dollys are under contract to appear at the Cafe Monte Carlo for ten weeks at a salary of \$3,500 a week with an option for twenty additional weeks if the management so desires.

The only other attraction besides Yancsi and Roszicka Dolly will be Paul Specht's own orchestra which appeared at the Hotel Astor Roof all summer.

### MUSICIAN SELDOM HOME

Justice Burr of the Supreme Court last week vacated an order previously obtained that would have required Mrs. Anna Margaret Van Amberg to submit to questioning before trial in the divorce suit brought by her husband, Fred W. Van Amberg, flute player in Barrere's Little Symphony.

The couple were married in Cleveland in 1907, lived for a while with the wife's parents in Detroit and came to New York in 1911. Since that time he has been regularly employed as a musician, playing in different parts of the city, and would sometimes come home as late as 3 o'clock in the morning.

In her affidavits Mrs. Amberg declared that for the past six years she "lived in purgatory." She said: "I do not suppose that one day a week since we have lived in New York my husband has been home before 1 o'clock, and most time not until 3 o'clock in the morning. The only time he is at home is when he is in bed." In other parts of her affidavit Mrs. Amberg makes it plain that she feared that her husband had been entirely too solicitous as to the quality of the music that had to be played for a certain dancer that accompanied the orchestra on tour.

### TO ATTEND COLUMBIA SHOW

The New York Association of Passenger and Ticket Agents will attend the Columbia Theatre Thursday night three hundred strong. The theatre party is to be given to James E. Cooper's "Folly Town," playing the house this week.

### RIORDAN WITH BROOKS-MAHIEU

William M. Riordan, for years connected with the Anna Spencer, Inc., theatrical costumers, is the latest to join the forces of the Brooks-Mahieu Company, recently formed by the amalgamation of the Brooks and Mahieu Companies. Mr. Riordan will be general sales and advertising director.

### WALLACE WITH "BUBBLE BUBBLE"

Billy Wallace is with "Bubble Bubble." He did not close with that show, as announced last week.

### HITCHY-KOO FOR WINTER GARDEN

"Hitchy-Koo," Raymond Hitchcock's latest version of his musical revue, put out by the Shuberts and which closed after a two weeks' engagement in Philadelphia is to be revamped for a New York showing and will be seen within the next few weeks at the Winter Garden following "The Passing Show." Hitchcock is now in vaudeville, this week playing at the Palace, Chicago, and will in all probabilities not rejoin the show when it opens here.

Negotiations for a "name" comedian to bridge the gap left open by Hitchcock's absence are under way this week, with Jimmy Hussey as the most logical candidate.

Benny Leonard, the lightweight boxing champion, who also was featured with "Hitchy-Koo," is said to be financially interested in the production. It is said that the boxing champion is already in for \$30,000, but is willing to speculate with a few thousand more in order to protect his first investment. Leonard will continue with the show and do his specialty, which was one of the features of the piece in Philadelphia.

No actual date for the closing of the "Passing Show" has as yet been announced, but it is said that its run will end within the next few weeks and that "Hitchy-Koo" will follow it.

"Hitchy-Koo" as originally produced in Philadelphia, with Hitchcock as its feature, was a big production, lavish in costumes and scenery and with a cast of one hundred and twenty-five. The salary list was said to have been in excess of \$14,000 a week and the big show was intended at the end of the Philadelphia engagement to come into the Century.

It did not score during its break in engagement and was closed at the end of the two weeks' engagement at the Shubert Theatre in Philadelphia.

### A. E. A. FILM AGENCY TO CLOSE

The motion picture employment agency for its members which has been conducted for several years by the Actors' Equity Association at No. 229 West Fifty-first street, will be closed shortly, it was decided last week by the Executive Council. This agency was conducted without fees, and its operation has cost Equity a great deal of money.

At the recent general meeting of Equity held at the Forty-eighth Street Theatre, when a motion to increase the dues and fees was made and passed, a member spoke from the floor and asserted that the motion picture agency cost a great deal of money to run and was highly inefficient. The Executive Council stated then that they would take the matter under advisement, and would close the agency office if an improvement was not noticeable soon.



**IRENE DELROY**  
FEATURED DANCING INGENUE  
WITH  
"THE SPICE OF LIFE"  
CENTRAL THEATRE, THIS WEEK  
HARLEM OPERA HOUSE, NEXT WEEK

### MORE MUSIC SHOWS FOR BOSTON

BOSTON, Oct. 30.—Musical shows continue to get the money here, with George M. Cohan's "Little Nelly Kelly" and "The Music Box Revue" leading them all. With musical shows in the majority, the straight pieces are getting a play, but nothing to equal the demand for girl-and-music entertainment.

Both the "Music Box Revue" and the Cohan show will depart in two weeks, but the average will not fall, in as much as two other musical entertainments will come in to succeed them. The Cohan show has been doing phenomenal business at the Tremont, having had its run extended twice. Cohan's third effort being futile, he will take to the Liberty, New York.

"The Music Box Revue" is now in its last two weeks at the Colonial. It has been here three weeks, and although considered the strongest opposition for the Cohan show, it has not seriously affected the gate of the latter piece, which has been hovering around \$20,000 for several weeks. George White's "Scandals" is scheduled to follow the Harris production on November 13, coming in for a limited engagement of four weeks. A non-musical piece, "He Who Gets Slapped," will follow the Cohan show at the Tremont.

"The Rose of Stamboul," which opened at the Shubert last week, has another week to go, with Eddie Cantor in "Make It Snappy," another musical show, coming in next Monday for a limited engagement.

Two new attractions provided diversion for the first nighters this week.

Doris Keane, who has not been seen in these parts since her memorable appearance in "Romance," opened at the Hollis in "The Czarina" tonight and was warmly received. "The Famous Mrs. Fair" came to the St. James tonight, with Viola Roach and Mark Kent in the Blanche Bates-Henry Miller roles.

Henry Jewett will devote his final week at the Fine Arts to a continuation of "Hedda Gabler," shifting to the Academy of Music next week to remain there until the new Copley is ready. "The Beggar's Opera" will be the new attraction here.

"The Bat" continues at the Wilbur, where it is enjoying good business and bids fair to remain here indefinitely.

"Shuffle Along," the all-negro show, will remain but two more weeks at the Selwyn, with a Sam Harris production following at this house. The hub will not be entirely without senegambian entertainment, however, for "Seven-Eleven" is scheduled to come into the Arlington for a run next Monday night.

### NEW THEATRE LEASED

The newly formed Deentraus Corporation has leased the three-story theatre and store building being erected at the northwest corner of MacDougal and Houston streets for a period of twenty-one years, at a net rental of \$1,250,000. The lease also carries an option of purchasing the property before December 1, 1923, for \$650,000.

The property fronts 199.9 feet on MacDougal street and 100 feet on Houston, and was acquired by Humbert J. Fugazy and Antonio Rosetti in May, 1921, the lessors. The theatre is from the plans of Reilly and Hall, and will have a seating capacity of 1,769 and is to be devoted to motion pictures and vaudeville.

### STOCK AT THE NATIONAL

CHICAGO, Oct. 31.—The National Theatre Stock Company on the South Side started its new season earlier than usual and presented "The Nightcap" with Gertrude Bondhill in the leading role. They followed this with "East Is West" and have "Three Wise Fools" and "Dear Me" slated for early production.

### O'BRIEN TO DO "STEVE"

Eugene O'Brien is returning to the stage in a new play by Robert Demster called "Steve." There was a play of the same name produced some eight or ten years ago.



# VAUDEVILLE

## TICKET PRICE BOOST FOR VAUDEVILLE

RAISE FROM 5 TO 15c A SEAT

A raise in admission prices in practically all Keith and Moss theatres, in most cases for Saturdays, Sundays and holidays, has been inaugurated during the past week, in some houses, and will be in others during this week. This raise ranges from five to fifteen cents on a seat. No announcement to this effect has been publicly made by the circuits, but a new scale of prices has been posted in front of the box offices of all theatres where the prices have been raised or a change in them made.

The boost in admission prices affects the split week houses for the most part, where two shows a day are given in conjunction with a motion picture. Keith's Hamilton, for instance, formerly playing a top price of 83 cents for Saturdays, Sundays and holidays, now charges \$1, or 99 cents instead. A change in week-day prices goes into effect at some of the houses this week. The Regent, for example, formerly charged 25, 30 and 40 cents, the entire rear balcony, part of the front balcony, and the last four rows of the orchestra being unreserved. The new scale does away with the unreserved seats in the orchestra and front balcony, and increases the price five cents. The Saturday, Sunday and holiday scale in houses of this sort has been 50 cents, 60 cents and 75 cents. While no change in these prices have been posted as yet, it is very probable that these will be changed to 60, 75 and 99.

### TAB COMEDIES FOR VAUDEVILLE

Tabloid editions of musical comedy successes of yesteryear are to be revived in the popular price vaudeville and picture houses via the newly formed producing firm of Fields & Kline.

Four of them have already been placed in rehearsal and according to Nat Fields, brother of the better known Lew, the firm has acquired the vaudeville rights of all of the past successes produced by his brother.

The first to be done is an abbreviated version of "The Girl Behind the Counter," which opened at the Palace Theatre, Port Jervis, N. Y., on Monday, October 30. The cast is headed by Alma Mooney and Charles Cole and includes Harry McAvoy and a chorus of six girls. Cole does the former Fields role.

Among others that will follow are "Hanky Panky," "All Aboard," "Barbara Fritchie," "The Belle of Tokio," "Hokey Pokey" and a tabloid edition of George M. Cohan's "Forty-five Minutes from Broadway."

These acts, according to the producers, will be produced exclusively for the Loew and Pantages time.

### FLAPPER CONTEST AT FRANKLYN

A new type of "Flapper Contest" will be held at B. S. Moss' Franklyn Theatre on Thursday night, November 2, which will consist of a competition to decide whether the long or short-skirted flapper is the most popular. The idea is Harold Eldridge's, who will direct the contest, as he does all contests held in the Keith, Moss and Proctor houses.

### PENNINGTON OPENS THURSDAY

Ann Pennington will open in Keith vaudeville at B. S. Moss' Coliseum Theatre on Thursday, November 2, with a singing and dancing vehicle. The act has been booked direct with the office, Miss Pennington being presented under the direction of George White.

### UNITS OFF LOEW CIRCUIT

The Loew Circuit has abandoned the unit show idea, which was to have been experimented with on their Southern Circuit, embracing Atlanta, Memphis, Birmingham and New Orleans.

Victor Hyde had been rehearsing several units, but it was decided last week that in order to assemble a good show, the production "nut" would be too great to get out from under the season of sixteen weeks.

Prior to Hyde's attempt, Harry Rogers had assembled a unit known as "The Mardi Gras Girls," which was abandoned entirely after a "break in" showing at one of the local Loew houses.

The unit idea had been hit upon in order to avoid jumping acts direct from New York to Atlanta, which is a necessity that will have to continue.

### N. V. A. COMPLAINTS

Cameron Clemens has filed complaint against Irwin Connelly, of Jane and Irwin Connelly, alleging that there is still some money due him as salary for his last week in the employ of Connelly.

Joe Bennett claims that Monroe and Rae are infringing on the opening of his act, using the switchboard in the exact location he does, the same lighting effects and the same opening speech.

John Philbrick has asked that Bonita be stopped from infringing on the title of his act, in using the billing of "Samples."

### NEW MIDGET ACT SEEN

CHICAGO, Oct. 28.—The Rose Royal Midgets, an act new to Chicago, was shown at the Empress last week as an added feature with Dan Coleman and His American Girls. There are 24 midgets. The act has been seen in Toronto, Omaha, Memphis and at the Texas state fair at Dallas before coming to Chicago. George E. MacDonald is advance agent for the act and Ike Rose is manager. Eight midgets do a musical act which is a novel feature for that style of entertainment.

### PUBLICITY FOR HEALY

Dan Healy, appearing in "Steppin' Around" at the Central last week, pulled a new departure in the way of getting publicity for himself. He sent a buckboard up and down Broadway with big canvas signs on each side bearing the emblem: "Managers, attention! Dan Healy, versatile juvenile comedian, Central Theatre, now in 'Steppin' Around.'" Driving the wagon was Healy's brother in rube get-up, smiling amiably and smoking a corn cob pipe.

### DAVE SCHOOLER RETURNS

Dave Schooler and company, who have been appearing on the Orpheum Circuit with "Music Hath Charms," returned to New York last week, after touring the entire circuit. The act will open for a tour of the Keith time in the east next week.

### WILLIAMS MANAGING MAJESTIC

CHICAGO, Oct. 30.—W. H. Williams has been permanently installed as manager of the Majestic Theatre. He succeeds W. G. Tisdale, who resigned several weeks ago. John J. Nash has been temporarily managing the house.

### BILLY DALE'S CLOWN NIGHT NEXT

The next "Clown Night" to be held at the National Vaudeville Artists' Club will be under the direction of Billy Dale, who is writing and producing the show. It will be presented on election night, November 7.

### DUNCAN SISTERS RETURNING

The Duncan Sisters, having fulfilled their London vaudeville engagements, are due back this week to begin rehearsals of the new musical comedy in which they are to be starred by Sam H. Harris.

## EXTRA SHOWS ON ELECTION NIGHT

### ALMOST ALL VAUDEVILLE HOUSES

Practically all theatres connected with the Keith, Moss, Proctor and Loew circuits in New York City and State in general, will play extra performances on Election Day, November 7. In the majority of cases, where houses are operated on a straight two-a-day policy, these extra performances will be done as midnight shows, and in houses where two performances are given on week days, with three on Saturdays, the extra performance will be a supper show, making it three-a-day for Election Day. In most of the Loew houses, where three shows a day is the regular week-day policy, four shows will be given on this holiday, and in some of the houses this extra show will be given as a midnight performance. The Fox houses will continue under their regular policies of two and three shows a day.

All the Keith big-time houses, which include the Palace, Riverside, Colonial, Royal, Alhambra, Eighty-first Street, Orpheum and Bushwick, will play midnight shows. Keith's Fordham, Moss' Flatbush, Moss' Coliseum, Moss' Franklyn, Keith's Hamilton, Greenpoint and Prospect, will play a midnight show. Moss' Regent and Jefferson will play three shows on Election Day. The Rivera will be the only house belonging to the Greater New York Theatres Corp. which will not play an extra performance.

An unusual precedent will be midnight performances in the Proctor theatres, making it four shows on Election Day for the acts playing those houses. These include the Fifth Avenue, the 125th Street, the 58th Street, and the 23rd Street. At the Fifth Avenue, all seats will be reserved for the midnight show. In all the houses the night show will be started at 7:30 o'clock, instead of 8:15, and the midnight performance at 10:30 P. M.

### ACTS GETS ORPHEUM TIME

During the past week several acts have contracted to play a number of weeks on the Orpheum Circuit. Among these are De Lyle Alda and company, who open at the Palace-Orpheum on November 19 in Milwaukee. Sophie Tucker will open in the same house a week later, on November 26. Billy Sharp and his Revue will begin an Orpheum tour at the Palace, Chicago, on November 19.

Others include Eddie Miller and company, opening December 3 at the Orpheum, Des Moines; Frank Donegan and Julia Steger, at the Orpheum, Kansas City, on December 3; Finley and Hill at the Orpheum, Winnipeg, on November 19, and Spencer and Williams at the Orpheum, St. Paul, on December 3.

### TANGUAY JOINS SHUBERT UNIT

Eva Tanguay opened with Weber and Friedlander's Shubert unit, "Facts and Figures," in Hartford, on Monday. She will appear with the unit for this week, and on Monday, November 6, will play Loew's State, in New York, for one week. Following her week for Loew, she will return to the unit. Ted Waldman, the harmonica jazz fiend, is with her, and will play the Loew and Shubert houses.

### MORE HOUSES FOR PLIMMER

Walter Plimmer has added the Avon Theatre, Watertown, N. Y., and the Grand, Johnstown, Pa., to his circuit, which now gives him nine weeks in all.

### CONTESTS DRAWING BUSINESS

After experimenting for a year with "Dance" and "Opportunity" contest nights in the various Keith, Moss and Proctor houses, it has been decided to keep these special nights at the theatres as permanent attractions for an indefinite period. The contests have proven their value as drawing cards where good vaudeville and motion picture attractions have failed. Practically every Moss house, the majority of Proctor houses, and all the Keith theatres playing split weeks, or operating with motion pictures in addition to the vaudeville program, in New York City and suburbs, are now featuring "Opportunity" contests on every Monday night of the week, and "Dance" contests on Thursday nights. In some cases, the contests are held on Tuesdays instead of Mondays. These evenings are known to be the "off-nights" in the vaudeville houses, and yet in all theatres where "contests" are given, the houses have generally played to capacity business on those evenings.

The contests serve not only to draw the regular patrons, it has been found, but a large number of people who ordinarily do not go to the theatre at all, in addition to those who rarely patronized houses on these particular nights of the week.

The various amateur "follies," "revues," and "minstrels" were built up from the "contest" idea, the majority of those who took part in the local revues being the ones who had entered contests during the season past.

The original competition night was started in the Keith and Moss houses by Harold Eldridge, who now has charge of all contests on the circuits. From the "Dance Nights," as they were known, developed the "Song Night," which was later changed to "Opportunity Night." On this evening, entries are permitted to do anything they please, from singing to dancing, and even dramatic speeches. Amateur two-acts compete in large numbers.

The success of these local attractions has led the Keith, Moss and Proctor organizations to look for even more ideas to stage in the way of novelties for the circuits. The latest ones to be presented are "Making Movies," in which local patrons are filmed in a scene under the direction of a movie director, and the film shown at the theatre during the following week. "Debutantes" night is another novelty which is to be staged shortly.

### NEW THEATRE FOR PATCHOGUE

Glynne & Ward, who operate a chain of motion picture and vaudeville houses in Greater New York, have filed plans for a new theatre to be erected at Patchogue, L. I. The new house, which will have a seating capacity of 1,500, is expected to be ready for occupancy May 1 of next year. The new theatre will be the last word in modern architecture and will represent an outlay of \$150,000. Charles M. Schwab, the steel man, is said to be interested.

The new theatre will give Glynne & Ward four local houses, the others being the Astoria, in Queens, and the Century and Alhambra, Brooklyn. The policy of the new house will be vaudeville and feature pictures.

### TRYOUTS SWITCHED TO PROCTOR'S

The weekly "tryouts" for the Keith Circuit which have been held at the Harlem Opera House every Monday during the past few years, have now been switched to Proctor's 125th Street Theatre, where they will also be held each Monday. The Harlem Opera House closed under the Keith direction on Sunday night, the Shuberts taking control this week. Mark Murphy is in charge of the "tryouts."

### RAJAH THEATRE CLOSES

READING, Pa., Oct. 30.—The Rajah Theatre, which has been playing vaudeville here, closed on Saturday night for two weeks.



# VAUDEVILLE

## PALACE

An unusually clever show, traveling in a sustained tempo until the last act went on. The first half was strong, while the last half held Eddie Foy and Fannie Brice.

And above the ordinary wire-walking offering, The Ceventes, "In a Paris Cafe," stirred things up with a thrilling exhibition of skillful and difficult stunts that brought spontaneous rounds of applause. The three girls and two boys in the act are experts, doing on the wire what some find hard to do on solid ground.

Russell and Devitt, "Acromedians," spilled an original line of acrobatic stunts in the second spot, mixing in a few steps and a song or two for variety's sake and good measure.

An artistic and pretentious production was "Music," offered by Max Weily and Melissa Ten Eyck, with Max Dolin and Rex Battle, in which good music combined with "original character" dancing held sway. Mr. Weily and Miss Ten Eyck opened with their "artist and model dance," subsequently followed by an Oriental solo by Miss Ten Eyck, and closed with a new creation entitled "Pirate Passion." The intervals were filled by Dolin and Battle, the former with excellent violin solos and the latter with piano solos. The violin solo was unusually well received.

"Two Noble Nuts," George Rockwell and Al Fox, had everything their own way, creating a cheerful atmosphere from the first minute they arrive. Rockwell, who did most of the comedy, affects a ballyhoo style of delivery that never misses, while his partner playing straight in a measure affects a stolid attitude for the most part. The first part of their talk consisted in Rockwell getting a few burlesque complaints out of his system which embodied the troubles of women and the last half of their stay was taken up with banjo and lute nonsense that took wonderfully well.

The first half was closed by Guiran and Marguerite, in "The Realm of Fantasie," with Jimmy Lyons, "The Eight English Rockets," plus the "Radiana" scene done with the aid of Russell Scott and company. The act is in the production class, running for some time, and done in five scenes, two of them in "one." The first scene was "The Land of Nippon," done by Guiran and Marguerite and the eight Rockets, more or less a series of dances; the second scene was done in "one," Pony Land proving to be an exhibition of the training received in England by the eight Rockets. This was preceded by the violin solos and followed by Jimmy Lyons in a monologue. The next scene was a dance by Guiran and Marguerite, and the Rockets did the Parade of the Wooden Soldiers; this scene was followed by Jimmy Lyons in his familiar soldier monologue, and the final scene brought into play the luminous curtains and gowns rivaling any similar scene in big productions and making a corking finale.

Eddie Foy and Younger Foys in their 1922 Revue, written by Bryan Foy and William Jerome, opened the second half with a refreshing bit of comedy done by way of a surprise party for the old man who is a cabby. The "kids" put on a show for the father, and the stuff went over strong, as all of Foy's stuff always does.

The next to closing spot brought Fannie Brice in a return engagement. Miss Brice did her usual show stopping series of comedy songs, being forced to do an extra encore or two. While singing "Second Hand Rose," by request, she forgot a few lines of the chorus and sang "I told you I'd forget it" in place of the words she forgot, that in itself being funny and clever enough to put into the act.

E. Meriano's Dog Actors, in a playlet entitled "A Dog-Gone Wedding," closed the show. M. H. S.

## VAUDEVILLE REVIEWS

### RIVERSIDE

Sam Barton opened the show with a delightfully clever pantomimic novelty, "Putting a Bed Together." Barton effects a tramp make-up, of the Joe Jackson type. The entanglement of his tattered garments and clever falls furnish the comedy motif of his offering, which is head and shoulders above the usual stereotyped "dumb act."

Collins and Hart, originally scheduled to close the show, followed with their usual expose on "strong man" acts. They have a trained parrot which vocalizes and carries on a dialogue with them. The act is as humorous as ever, and easily tickled the risibilities of the matinee audience.

Al and Fannie Stedman, also valuable recruits to the comedy brigade, cleaned up with a mix-all of mirth and melody captioned "Pianocapers." Al does the accompanying, chiming in now and then with some clever clown stuff, with Fannie handling most of the comedy and the major portion of the songs. "Spanish," a song satire on the Spanish craze which swept the town by storm several years back, and which she did so well in the last "Cohan Revue," provided a great opening number.

Huston Ray, the young American concert pianist and composer, had a decidedly pleasing musical contribution in "The Land of Inspiration." It has a motion picture prologue acting the inspiration of the quartette from "Rigoletto." Ray comes on at the finish doing several operatic arias and semi-classics. There is an additional piano, which, although worked by a mechanical device, joins the artist in several duets. The act is high class from every angle, with the picture stunt well incorporated.

Powers and Wallace, one of the dandiest mixed teams in variety, duplicated all previous successes with "Georgia on Broadway." Played in subdued tempo, which in itself is quite a novelty for vaudeville, they sell their comedy and song cycle for all it is worth. A "bridal bit" in the finish of the act combines homely sentiment with the ludicrous in a manner inoffensive to either.

Jane and Katherine Lee, the motion picture kids, assisted by William Phinney, showed the one act skit, "The New Director." The kids open in "one" with some clowning and chatter about the warm reception they have planned for their new director. The scene shifts to the studio, with the youngsters giving an idea how they act before the camera. They offer three different scenes, the last being a death scene. The act has been seen several times at this house.

Blossom Seeley and company started off the second half with a racy miniature musical comedy, "Miss Syncopation." Miss Seeley is rendered able assistance in her offering by Bennie Fields, Warner Gault and Harry Stover. Miss Seeley sings a half dozen numbers in typical Seeleyesque style. The boys also score on their own in songs and dances that were equally well enjoyed. There is a slight thread of plot about Miss Seeley symbolizing imprisoned Syncopation, with the boys essaying musical thieves who effect her liberation at the final curtain.

Ben Welch proved as mirthful as ever in his novelty, "Pals," in which he is assisted by Frank Murphy. The act is handled in a way that the blindness of Welch is not remarkably noticeable. The lamentable affliction has not dulled his comedy edge, for he offered a monologue that contained sufficient humor to outfit three musical productions.

Ted Lorraine, Jack Cagwin and Margaret Davies combined forces and talents to advantage in a tabloid musical production, "Moth and Flames." E. J. B.

### BROADWAY

Lillian and Henry Ziegler, opening the bill, present a balancing and acrobatic act that is a little bit different. They have several dangerous tricks which they perform easily, the most noteworthy being one in which Lillian Ziegler, standing on a stilt arrangement on Henry's shoulders, jacks herself up one foot at a time. This closes the act, and they receive a good hand at the finish.

Lewis and Rogers do a "wop" act with an Irish reel for a finish. They use all the gags that have been used in wop acts for years, including the Polar bear and the push-em-up shirt business. Nevertheless, they go fair at this house, the gags being perfectly familiar to the audience and not requiring any great mental strain. They use some chatter about cheese that really is. This is not a sweet-smelling subject for a vaudeville house, but you got a whiff of it when the act started. It ended good.

Janet of France did her little flirtation act as charmingly as ever. She kept showing oodles of charm and personality and worked well with her partner. He gave her the support she needed, and the act, while not a show stopper, went over very well. Janet is pretty, Janet has personality, Janet knows how to read her lines. Lucky Janet—and lucky partner.

Al Raymond, doing his monologue with a slight Dutch accent, came on and panicked them. They couldn't get enough of his line, all of which was in the same style and all good. He has added several new gags to his repertoire. The high spots were his gag about the Hebrew's attacking Noah's son Ham and Noah saying "No Jew shall touch Ham," the "poppa" story, and the joke about following the black line in the Subway and getting off at 135th street and Lenox avenue. When he came back for an encore he still left them crying for more.

Nathane and Sully have a swift moving and well arranged singing, dancing and violin playing act. The opening, in Gypsy costume and setting is charming and starts the act off right. The double dancers are not as good as the singles. The man is an excellent eccentric and acrobatic dancer and the girl is nicely built and a good performer. Her dances are not up to the standard set by her partner, but she makes up for this with a good voice. The act is pleasing at all times, but the finish is a trifle weak and needs either practice or strengthening.

Moss and Frye, a pair of colored comedians, who really are comedians, kept the audience laughing all the way. Their style is nut comedy and the house got all of it. The only trouble with their act was that they finished a little too soon. The audience would have liked to hear more of their comedy or more of their singing, or both. The leaning bit while singing of the comedians of the pair is exceptionally funny and the harmony is good. The stuff is silly, but who cares, so long as it is put over in a style to get the laughs?

Bostock's Riding School closed the bill and pleased them. There is an announcement by one of the female riders at the opening of the act. Unfortunately she is as weak on voice as she is strong on ability and form, so that a good deal of what she says is lost. But we gathered that there was going to be a contest for members of the audience, because she flashed a watch. This contest bit is funny and it would not be a surprise to see it adopted by some enterprising moving picture comedian. Several boys are hitched up on a pulley arrangement and are whirled through the air onto the back of the horse. Then their troubles commence. It is good amusement. C. C.

## COLONIAL

There was a larger attendance on Monday matinee here than there has been in quite some time. The balcony particularly showed the increased business by almost selling out. More than half of the orchestra seats were filled.

Van and Schenck were mainly responsible for the good attendance, and in fact could be given credit for drawing almost all of it, as theirs was the only "name" on the bill which could be placed in the headliner class. Kerr and Weston were given second billing, and closed the first half of the show. In that position they stopped the proceedings, and held the audience in for some talk on Kerr's part, with a solo by Lou Handman and an encore dance following. Lou Handman was formerly with Marion Harris, and probably made his first appearance with this act on Monday afternoon. He's more than an accompanist, or just a pianist, for he possesses a forceful stage presence and plenty of showmanship. Kerr and Weston gave the best performance we have ever seen them give since they've returned to vaudeville, and proved in it that they were worthy of their spot and the lights. But we wonder why Donald Kerr uses that heavy red make-up on cheeks and lips, and also if he beads his eyelashes, or is it too heavy a make-up there? The heaviness isn't necessary, for it spoils his appearance and keeps the audience wondering if he's going to pull off a wig.

Van and Schenck appeared next to closing with their songs. There's no use punning on their billing of "The Pennant Winning Battery of Songland," or going into a dictionary of adjectives over their work and their ability. It's all been done before. All we can say is that this pair is one which never disappoints, no matter how much is expected.

Lucas and Inez gave the show a great start with some slow motion gymnastics which were absolutely marvelous. They look neat, work neatly—in fact are the best act of their kind we've seen.

The Elm City Four let down the show in the second spot. While they must be given credit for fairly good harmony, and being nice-looking chaps, at the same time their offering is punchless. It just seems to be the rendition of one song after another, with some lighting effects used for novelty—but it doesn't work. The closing medley is very weak.

The Briants were a comedy hit with their "Dreams of a Moving Man," in which one does a "dummy" bit in sensational style. The stunts are wonderful, and planted excellently.

Steve Freda and Anthony each represent one-half of the former acts of Burns and Freda and Anthony and Rogers. Not only is the representation past history, but very much present by the use of many lines and bits which they did with their former partners, and which their former partners are now doing with new ones—namely, Lewis and Rogers, and Harry Burns and Company. We'll leave the ownership of the bits for the four to quarrel about, and give the credit to the bits for being very clever and very funny, and at the same time handled well by Freda and Anthony. They also do some new lines not done in the other acts, and were a solid laugh hit from start to finish.

The Beaumont Sisters gave their "Reminiscences" through a playlet written by Edgar Allan Woolf, and went back to olden days with olden songs to good results. They are remarkably light on their feet and still can do harmony very nicely.

Allman and Harvey were also strongly represented with those who secured plenty of laughs. The blackface comedy of Jimmy Allman, and the excellent straight work of Morton Harvey had good material to work with. The finish needs bolstering up. The Dancing McDonalds closed the show, following Van and Schenck. G. J. H.



# VAUDEVILLE

## CENTRAL

A time chart was put up in the lobby of the house this week showing that the overture went on at 2:15. It didn't. It went on at close to 2:30. As a consequence the show did not let out until 5:20. The show is a good one. The trouble with it Monday was that too many of the performers knew Carl Randall and Eddie Buzzell, both of whom were in the audience.

There is a prologue to "The Spice of Life" showing you just what the spice of life is. The Misses Wainwright, all three of them, come out from a program and tell you what is going to happen. They speak clearly, distinctly and in sweet voices but you don't pay much attention because they are so darned good to look at. After this the Newlyweds appear and sing their little song, and then the Spirit of Evil introduces the Temptations or "Spices." Gosh, but Mr. Newlywed falls easy.

For the second act the Three Misses Wainwright reappear in charming costumes and sing one number with a little dance effect. Their work is of the sister style and they put it over.

The twelve London Tivoli Girls, some of them in wigs, are a shapely dozen of spirited and talented choristers. They execute several difficult routines with grace and precision and get a big hand for their clever work.

Julia Kelety started good and ended better. We don't know who she was thinking of, but when she sang "Roses in Picardy" the tears streamed down her cheeks and she put every possible expression of love and understanding into her work. The women in the house enjoyed a good cry with her. She made the song mean something and they got it. That's talent. Her recitation was cute and some of her other songs, in a lighter vein, were also well received.

The Hickey Brothers brought us back to childhood's happy days when we used to sit in the gallery of the old Victoria. They used most of the gags and the mode of delivery that was prevalent in those days and the audience liked it. They started slow but worked up to a good finish.

Sylvia Clark was another who started slow. Her voice is nothing like Galli-Curci's and for a few seconds the audience didn't get her, but when she got warmed up and into "Hardware" she had them and from then on could do what she pleased. Her opening is ill advised, she comes out in answer to the rather heavy music of "Where Is Sylvia?" and says "Here I am." It goes over and lays there. The quicker she gets started the better she'll be. Her "Castles In Spain" is fine and her clowning is good throughout. The result was that she stopped the show.

Kramer and Boyle went as well as ever. Kramer might cut out the "Don't give your right name" stuff. It's no longer funny. The rest of the stuff is the same old howl and the act seems to improve the older it gets.

Frank Gaby is a ventriloquist and comedian of the first class. The audience liked him immensely and the audience tells the story.

Irene Delroy, a dainty dancer, scored a decided hit.

The revue portion is tastefully costumed and staged and many of the songs are extremely singable. The revue seems like a succession of vaudeville acts, but they are good ones and the effect is pleasing. As a vaudeville entertainment this show is the best seen at the Central this season. Those who stood out in the revue portion were Dave Kramer, who has become a fine all around comedian; Sylvia Clark, Irene Delroy, the Hickeys, the Wainwrights, Julia Kelety, Jack Boyle and Frank Gaby. The girls were fine and a good time was had by all. C. C.

## EIGHTY-FIRST STREET

"Kindly Act Week" is being celebrated here in conjunction with the showing of the film play, "The Man Who Played God." The house will make awards of \$25, \$15 and \$10 for the three best charitable acts reported to have occurred within a mile of the theatre. The uptown folk have grasped the spirit of the event, and consequently turned out en masse. One of the stipulations of the contest is that you must enclose a seat check dated this week.

Those who packed the theatre on Monday evening were more than amply rewarded by a diversified bill.

Dezso Retter, a comic acrobat, opened the show with an offering that embraced some clever tumbling, a satire on posing acts and shadow wrestling. Retter portrays an inebriated gent in grotesque costume, hence his falls fitted into the character and provided any number of laughs and thrills. The wrestling bit was something new and consequently caught on instantly.

The Dixie Four, a quartette of versatile colored entertainers, followed with a lively combination of songs and dances. They open with a harmony ensemble, utilizing a repertoire of present and past hits. The baritone follows with a popular ballad, with the other three harmonizing on the second chorus. This is followed with another ensemble number. The act is brought to a fitting close with a lively dancing contest, with each of the boys trying to outdo the other in the way of fast stepping.

Valerie Bergere and Company duplicated their early season success with a delightful episode of the Orient, "O Joy San." This act, under another title, was the starring vehicle for Miss Bergere several seasons ago. The recent interest in the novel "Kimono," an expose of the treatment of women in Japan, may have prompted Miss Bergere to revive it. However, it has lost none of its lustre through lack of use.

The plot has to do with a young American, who has married a Japanese girl. They are happy in their little orange-blossom covered cottage, when the mother of the man and his former fiancée arrive upon the scene. They attempt to separate the couple, but without success. Finally, as a last resort, the mother appeals to the little Jap to make the supreme sacrifice of relinquishing her husband. There is a frame-up effected, but the man sees through it and remains with his bride. Miss Bergere gave a capital interpretation of the difficult role of the Japanese girl. She rose to stellar heights in the emotional scene, especially.

Cecile Weston and Company followed with a cycle of dialect songs and stories. The company consisted of Marie Franklin, who accompanies her on the piano. Miss Weston opens with a corking comedy number, "You Tell Her, I Stutter," which proved a comedy smash. She countered with a wop comedy number that was equally enjoyable and offered as her third selection a "hebe" song, "Becky," which had a comedy dialogue preface that leads up to it nicely.

Pat Barrett and Nora Cuneen cleaned up also, with their odd skit "Looking for Fun." Barrett effects the make-up of an octogenarian who seems to have gotten in too close proximity with a monkey gland. His young ideas, especially when it comes to the fair sex, furnishes the comedy vein of the piece. Miss Cuneen does a lady detective, who has been assigned to round up mashers. When she gets him in a jam and threatens arrest, he attempts to bribe her. When she places the figure at fifty, he replies his reputation isn't worth that much.

Bryan and Broderick were as pleasing as ever in their dance fantasy, "Bill-Board Steps," in which they are assisted by Lucille Jarrott. It's one of the best dancing acts in vaudeville. E. J. B.

## PALACE

(Chicago)

Those who remained away from the Palace this afternoon on account of the unusually warm weather missed a very good show, with Raymond Hitchcock as the headliner. Such show wrecking acts as Lewis and Dody, Olson and Johnson, Jeane Granese and Brother, and others, made one of the best bills of the season so far.

The Osborne Trio opened with some acrobatics that were accomplished very neatly and swiftly, winning the approbation of the audience.

Jeane Barrios, offering some song impressions, surprised the patrons when he removed his wig. His female impersonation had them fooled completely, his voice being especially suited to his work. He scored heavily with an impersonation of Rae Samuels.

Jeane Granese, with Brother, and Charlie Borrelli almost stopped the show during the opening song by Miss Granese, when the two men start the argument in the audience previous to getting on the stage. After that Miss Granese and her brother rendered some pleasing ballads in good voice.

Paisley Noon and company appeared in place of Lois Josephine and Leo Henning who were billed for the spot. Mr. Noon and his company gave a very good little song and dance revue, embellished with special drops, etc. The sister team in the act did some excellent dancing, as did their male partner. The pianist also did fine work.

Lewis and Dody proved a riot with their droll song, "Hello, Hello, Hello," and "Chera Bocha." Their line of comedy went over big, especially the ventriloquist bit.

Harriet Rempel and company, in a dramatic sketch entitled "The Heart of a Clown," won the hearts of the audience. The sketch deals with a clown embittered because his wife ridiculed him and his profession. He abducts their son into the circus and is training him to be a clown also, out of revenge. While awaiting a visit to the tent of his wife, his mother appears instead to say that the wife is dead and the boy returns with his grandma. The main criticism of the sketch is that it is over-acted in its supposed moments of pathos, which makes it seem unreal. As a whole it registered.

Raymond Hitchcock's success of "Hitchy Koo," according to Hitchy himself, was cut short because of the realization that the show could be bettered. It was therefore placed in camphor until a later date when it will be revised. Until that time he will probably be in vaudeville with his entertaining presence. His act, of course, consists of a monologue delivered in true Hitchcock style, which always has its desired effect. He closed with a song and received double the applause that he did on his entrance.

Ole Olson and Chick Johnson have an act that is pure nut stuff and is sure fire. They work everybody they can get in their clowning bit toward the close of their performance, which included this afternoon Lewis and Dody, who make an ideal team for the work, Miss Granese, and three colored hoofers. As usual, it went over strong.

Perez and Marguerite closed the show with some interesting novelty juggling, holding them in until the last. C. E. R.

## SIX ACTS FOR 125TH STREET

Proctor's 125th Street, which has been operating under a split week policy of four acts and a feature picture, has extended the vaudeville to six acts, beginning this week. This new policy will be a fixture at this house.

## GARRICK

(Chicago)

"Oh, What a Girl," is the offering this week of Shubert Vaudeville at the Garrick Theatre. The revue end of the show depends on its comedy to carry it through and in this it does not measure up to the standard set by previous units. Al Klein and his brother Harry, and Frank Moran of Moran and Wiser furnish all the comedy. All people from the vaudeville part of the bill fill in but do very little. Two published numbers are used in the revue with good effect. Klein works hard throughout the production and gets a lot of comedy out of a bit with Jeane Sterle, a cute little miss who would be a credit to the revue if given an opportunity.

The vaudeville portion of the bill was led off by the Manhattan Trio, who opened with a few songs, and were assisted by the Wilson Sisters in a dance offering.

Jack Horton and Mlle. La Triska did well in the second spot. Mlle. La Triska made up as a doll got many laughs when Horton carried her through the aisle, depositing her in the lap of a male patron here and there.

Buddy Doyle in blackface followed, his work reminding one of Eddie Cantor. He has a splendid voice and deserved more of a hand than he received.

Marie Stoddard had a hard time getting her audience, but when she did she certainly held them.

The Klein Brothers were the first real hit of the show. The boys do a mind reading act, in addition to their regular vaudeville offering. In the mind reading stuff they were assisted by Buddy Doyle and the skit had an unusually funny finish, scoring accordingly.

Moran and Weiser, in their hat throwing and scaling exhibition, often reviewed in these columns, closed the vaudeville end of the bill. C. E. R.

## STATE LAKE

(Chicago)

Zelda Brothers opened the show with an acrobatic offering above the average and out of the ordinary.

Lucy Bruch followed, rendering violin selections. Her work won instant approval with the audience, for she has fine technique, and has selected pleasing numbers.

Marc MacDermott was the high spot on the bill at this show, his act being a novelty and one that gives him an opportunity to display his ability on the speaking stage. His many friends were won soon as they were familiar with his work on the screen. He was ably assisted by three men.

Spencer and Williams held down a hard spot with pure hokum and songs. Although their material cannot be said to be the best obtainable they put over what they had in creditable style.

Walther Manthey and Girlies, a musical and dance offering, proved to be a real treat for the patrons of the house. The act has class; Manthey can dance, and the two girls who assist him are equally proficient.

Eddie Kane and Jay Herman furnished plenty of laughs with their comedy and could have remained on indefinitely. Both are clever showmen and they know how to sell their stuff, and also vary their stuff so that it is always refreshing.

Six girls known as the Henry Melody Sextette were the orchestra of the afternoon. As an aggregation of musicians, they are lacking in many ways. The arrangement of numbers and their rendition was not up to standard. The audience must have realized this as they donated but a small hand.

Langdon McCormick's condensed version of the play "The Storm," and Black-face Eddie Ross, monologist, were missed at this show. R. E. R.



# VAUDEVILLE

## JEFFERSON

(Last Half)

Cool weather, a capacity house and eight good acts that received a royal send-off. The Lumars opened the bill with a snappy hand-balancing act.

In the second spot Margaret Ford the girl of many voices stopped the show until she acknowledged the audience's applause with still another bow. Miss Ford is one of those artists who improve as they go along, adding polish to their offering and making, on the whole, a better vaudeville act. Her trick voice that can be thrown from soprano to a sort of contralto that has the qualities of a bass, is used to much better advantage than when we last caught the act, and goes over better than ever.

Lewis and Norton in their miniature four scene playlet, covering the hotels from Maine to California, in the characters of a grass widow and a man who rises to the front in the hotel business. With the aid of a place drop the scenes are gone through quickly, the offering being very well written. The dialogue for the most part is snappy and full of slang at times, and has many laughs in the first two scenes at least, the first scene is chock full of humor.

Espe and Dutton in their variety performance offer a little bit of everything, opening with some comedy, followed by their cannon-ball specialty, and close with a hand-balancing bit. Throughout, the act is done in comedy style and moves along swiftly, with the boys working hard at all times.

Butler and Parker, boy and girl, with the latter as a Jewish comedienne, while the former played straight, is rather a reversal of the usual run of comedy teams. They open in "one," while the girl makes it known that she is of the chorus, but is trying hard to land a part as the comic. Going to full stage she comes upon the director and tries her stuff out upon him, subsequently getting the job. Her efforts were productive of numerous laughs.

Millership and Bradley, with a seven piece orchestra in a comparatively new vehicle, supplied some excellent entertainment with songs, dances and music. Miss Millership has reserved one or two of the special numbers she did in her last act, and in our opinion, they could be exchanged for better material. The house is apt to lose the point of the "Out-side" song if they should miss a word or two toward the end of the chorus, and the Geisha girl number tends to slow up the act, especially at a house like this. However, on the whole, the offering makes a good little revue, as the orchestra and the two last dances done by the team put them across. Bradley has fine stage presence, is capable of holding it alone, and his solo dance is different than the usual stuff done by male dancers. Miss Millership has a pleasing voice and dances well, of course.

Frank Farron in the next to closing spot, told a number of funny stories, some of them the same as he has been telling for some time, and cannot be classed as new. His two songs at the close of the act went over strong.

Paul Hill and company closed the show in a peculiar hoke act, that is a crazy affair. The characters are a comic, a man in female attire, and for a few minutes a beautiful blonde made herself ornamental. M. H. S.

## HAMILTON

(Last Half)

Much better attendance on Thursday afternoon, but the bill wasn't quite as good as some which have been here during the past few weeks. At that, it was a fairly good show, and more than pleased the audience present when it was reviewed.

Brooke Johns and his "Tent" orchestra headlined the layout, appeared fourth at the opening matinee, and stopping the show in that position. John is a nice looking chap, with a likeable personality. But (there's the but)—he lacks a great deal before he'll come up to the expectations of a vaudeville audience, and, for that matter, lacks a few things which a great many ordinary vaudeville acts have. One of these things is finesse. Johns, with his personality, seems to be awkward on the stage, and uncomfortable in his delivery of numbers. This may have been due to an opening performance in vaudeville. The orchestra is nothing out of the ordinary, as orchestras go. There are many which are better, and quite a number which may be worse. And yet, with all this, Brooke Johns needn't worry about going over in the split week houses, for he'll do that easily. It's the big houses he's got to worry about.

Milt Collins had to follow Johns, and was slightly handicapped at the start, but soon had them laughing. Collins has good and bad, and new and old material, but enough of the better kind to make his monologue an entertaining one. "Dreams," a posing act, closed the show. Three girls appear in a very well arranged routine of poses, daintily done and set. The girls are youthful and shapely.

Van Cello and Mary were the openers, with their Risly act. In addition to the merits of the work done by Van Cello, one can't help but comment on how attractively this turn is dressed and staged.

Lady Oga Tawoga almost stopped the show in the second spot with a cycle of semi-classical vocal numbers, rendered in a good soprano.

Lane and Harper do a neat talking and singing act, written well, and delivered effectively by these two. The "Vaudeville Baseball" game is one of the cleverest bits we've seen in a long time, and it could be used a little more than it is to bigger results. G. J. H.

## FIFTH AVENUE

(Last Half)

A corking bill, with "Veterans of Variety" toppling, ushered in the last half at this house on Thursday. The veterans duplicated the success they have been achieving all along the line, and gave refreshing impressions of variety such as our granddads knew, delightfully contrasting the mode of two-day entertainment now captioned "Vaudeville."

Bohn and Bohn, a mixed team, opened the bill with a whirlwind gymnastic novelty, featuring some clever hand and head balancing, which was done with a remarkable degree of finish.

Florence Brady, a vivacious brunette, followed with a pleasing song cycle. Opening with "Home Sick," she stayed on to do a slang comic number that was equally well liked, and followed with two others that put her over to good results.

Lewis and Rogers did nicely in fourth spot with their familiar "wop" dialogue. Their characterization of the high and low brow sons of Italy is convincing, but their comedy stuff is not up to muster. However, the mob fell for it.

Hall, Erminie and Brice have a combination musical and dancing act called "A Night on Broadway." The man handles the comedy, songs and dancing, with the girls concentrating upon the musical entertainment, one being a violinist and the other a pianist. The drop shows Broadway at night, with the attendant illumination. There is some introductory talk by Miss Erminie, who is billed to play a local theatre. Her partners have failed her, so she presses Hall and Miss Brice into service so that she can play her date. The ensuing entertainment is supposed to be the act they are doing at the theatre.

Valand Gamble is a lightning calculator, who works with a straight man as a feed for his comedy. The assistant comes forth and begins the act, when Gamble starts a repartee from the centre of the auditorium, and later comes on to manipulate figures with the ease of a toy balloon.

Ernest R. Ball, the popular composer, cleaned up with a song repertoire, including his past and present successes, and to demonstrate there is no hard feelings for a rival composer, introduces a comic number by Von Tilzer that cleaned up also.

"Veterans of Variety," on next, served to renew acquaintance with some old favorites. Included in the roster are Ed Begley, Leonard Grover, Frank E. McNish, Katie Rooney, Laura Bennett, Eddie Girard and Annie Hart. Each of the septette proceed to give impressions of what gained them fame in their palmy days, some doing songs, others dancing and still others doing scenes from past stage successes, all of which was cleverly done and which brought tumultuous applause.

Al Wohlman, another song writer, followed in a comic characterization labeled "The Graduate." He has a pleasing line of comedy stuff, but it is the songs, first and last, that get his offering across. A "Jekyll and Hyde" twist to a popular number and a Jolson impression grabbed the lion's share of the applause.

Sterling and Sterling, man and girl, closed the show with a routine of difficult dance steps done on roller skates. E. J. B.

## COLISEUM

(Last Half)

A new feature has been successfully inaugurated here, which gives the house orchestra a great chance to show what it can do. Instead of playing an overture, before the show starts, Charles Eggetts and his orchestra get their inning after the vaudeville bill and before the picture.

Special platforms have been erected in the pit, against the wall of the stage, on which the musicians sit, facing the audience, instead of each other. The number played is shown on a card placed on an easel, and the orchestra plays it with an arrangement similar to the Whiteman orchestras. Lighting effects are used throughout the number.

Mme. Michachua opened the show with a fast slack-wire routine, doing dances, and jumping rope on the wire in sensational manner. Miller and Capman followed with their eccentric dance work, scoring heavily. The boys have some good routines, and go through them well.

Rice and Werner have added a new finish to their black-face, "On the Scaffold" offering, which, while funny, anti-climaxes the act to a great extent. They've been doing this turn for years, but it hasn't lost its power to get screams of laughter from the audience yet.

Elida Morris almost lost out entirely on the applause end by bawling out the orchestra and making them stop playing a number and begin it over again entirely. She made up for this at the close of her act, by throwing kisses to Eggetts, and later apologizing to the audience. Miss Morris is a very clever artist and an entertaining one, but a display of temperament never got anyone anything. She is fully reviewed under new acts and reappearances.

Claude Golden filled in for Elinore and Williams on Thursday due to Kate Elinore's illness. Golden works as a plant in the audience, his assistant beginning the act on stage. His interruptions are naturally done, and the talk between him and the other chap is very clever. Golden's card stunts are planted excellently and put over to big results. He does some unusually good ones.

Mabel McCane and a company of five men closed the show in "Will o' The Wisp," a beautifully staged and excellently written production, done in several scenes. The entire cast are capable, and in addition to Miss McCane's individual efforts the work of the "Frenchie" and the "husband" stand out particularly. G. J. H.

## REGENCY

(Last Half)

A strong bill for the last half at this house with honors divided between Lockett and Hope and McLoughlin and Evans, although Arthur Sullivan and the rest of the acts were not far behind.

Martell and West, starting the bill, present a versatile juggling, contortionist and acrobatic act that gets over fine mostly because of the man's pleasing style of working and the girl's personality. Tricks are good and well done.

Moore and Goodman, the waiters, went over good. Some of their material is good but the comedian has to force the laughs on a good deal of it. The melody on the end of the act is tacked on for no reason at all and is not funny. It is a parody on a lot of well-known songs and is of the vintage of Tony Pastor days. The act is very bright in spots but lags occasionally owing to the effort to make the meagre material stretch.

Arthur Sullivan and Company in the sketch about the race track gambler and his hardworking little wife scored big. They were a lot of sharpshooters in the house and the lingo was familiar to most of them. The act gathered more laughs than a bookie does dollars. The act slows up a little before the finish, where the sob stuff is turned on, but this only accentuates the curtain cue, and by the way, at the Thursday evening performance the stage crew muffed the cue and hurt the applause.

Mason and Shaw have a cute offering that warms up as it goes along. Mason makes a good juvenile, exceptionally graceful and when "he" takes off his derby hat and shows that "he" is a "she" by disclosing the finest wealth of hair in show business the house is stunned. From then on they can do pretty much as they please. Miss Shaw is sweet and pretty and the two harmonize nicely. They gave two encores.

McLoughlin and Evans are old favorites at this house and their offering was a big hit. They do their tough stuff in a nice manner and the tougher they are the nicer they are because only nice people live in that house. They were called back for several encores and never stepped out of character. Miss Evans knows how to put over her type of song to perfection and McLoughlin so ably assists her that they present a harmonious picture of life as it is really lived in the "Foist Avenyer" district without any overacting.

Lockett and Hope closed and stopped the show. Miss Hope is a beautiful little performer, using eyes, face, hands and graceful limbs in a manner all her own. Although she is now where lots of them hope to be she is still a comer. Lockett needs no encores, good looking and with a pleasant smile and personality. The act is arranged well and gets over fine. They had to give several encores and a speech. It would not be fair to close without a word about Peggy's costumes. They are all charming and perfectly chosen to set off her vivacious beauty to best advantage. C. C.

## FIFTY-EIGHTH STREET

(Last Half)

The current bill is far superior to any that has been offered here this season. It attracted a capacity audience on Thursday evening; all of which goes to show that even patrons of popular priced entertainment will readily respond to the unusual.

Little Yosi, a youthful and wiry Jap, opened the bill with a combination of gymnastics and contortion feats that showed something new in this line and registered a hit that held its own with any other feature of the bill. He is assisted by an American girl, who confines her assistance to setting his paraphernalia for each succeeding trick.

Elliott and West, male comics, followed with a mixture of talk, songs and dances. The men effect grotesque make-up that sets the audience roaring from their very entrance. Their ensuing material sustains the comedy idea throughout. Their dancing is refreshing and goes a long way toward establishing their act.

Fields and Fink, a mixed team, offer a routine of low comedy and songs, with the man doing a "Hebe" comic and the girl essaying the familiar cave woman type. For laughs they depend almost entirely upon the mauling and manhandling of the man, which is greatly overdone, but seems to please the audience.

Marie Russell and Company scored in an Ethiopian absurdity, "At the Cabin Door," which is a happy mixture of comedy and song that affords the featured player an opportunity to appear to advantage in an offering that is clever, entertaining and hits the mark.

"Words and Music Makers" is a sextette of popular melody men who are playing truant from tin pan alley to become personally acquainted with the public who buy their songs. The act features Sam Ehrlich, George Fairman, Billy Frisch, Willy White, Will Donaldson and Nat Vincent. The offering consists of present and past successes of the writers, which is offered in a decidedly novel way. This act is a great feature for any bill.

MacCarton and Marrone closed the show in a dance repertoire ranging from modern ballroom stuff to the Apache dance. E. J. B.

Clifford, the hypnotist, opened a thirty-five week vaudeville tour at the Empire Theatre, Hoboken, N. J., last week.

## WALTON AND BRANT

Theatre—Proctor's 125th Street.

Style—Talking.

Time—Fifteen minutes.

Setting—In "One."

Here's a wow of a "two act" if there ever was one.

It is done by a mixed team, with the woman handling comedy. Her delineation of a young woman of the "dumb-dora" species is little short of a comedy classic. Her wit is spontaneous and every line she pulls registers for a roar.

The theme revolves around the reticent young lady who is doing a debut step-out with a wise-cracking gent. His persistency to be rewarded, with a kiss, for showing her a good time furnishes the substance for much laugh compelling dialogue, which is neatly handled by both parties and which puts the offering across to good results.

It is climaxed with a slight dash of the risqué which fairly knocks the mob out of their seats. During a travesty on seeing a baseball game, the man is describing a riot. The fans are assaulting the umpire. The fan waxes hot in excitement ripping his collar keeps shouting in commanding tones; "Take 'em off! Take 'em off!" The girl, thinking he is yelling at her immediately begins to disrobe. He grabs her and they make a hasty exit to roars of laughter and tumultuous applause.

This act is in every sense big time stuff. It will prove a valuable asset to any vaudeville bill. E. J. B.

## BRONSON AND RENEE

Theatre—City.

Style—Songs and talk.

Time—Sixteen minutes.

Setting—In "one."

If Bronson and Renee would cut the major portion of the first half of their act, and eliminate it entirely, and then speed up what is left of the first half of the act, to coincide with the speed of the latter part, after the girl has rendered "Do It Again," they would have a neat little vehicle, which could serve them nicely for the better small time houses.

As it is, they have only a small time act, and one which drags very badly through the first eight minutes of it. The man is a neat-appearing chap, and the girl is sweet. It is her clowning with the men in the pit, and the bit with a "plant," who, when reviewed, happened to be Felix Bernard, of Bernard and Duffy, who were on the same bill, in the rendition of "Do It Again," which really injected any punch to it. The talk is pointless, and lacks humor. They start the act as though it was going to have some plot to it, and then lose track of it entirely. Some new material, and not as much as they have at present, would aid a great deal. G. J. H.

## McKENNA, BANKS AND CO.

Theatre—Audubon.

Style—Comedy.

Time—Fourteen minutes.

Setting—In "One."

A two man combination with an attractive woman appearing as the "and Co." for a bit in the act, which makes a strong comedy vehicle for the small time houses. The straight man appears in tuxedo, and the comedian in misfit clothes. They open with some talk lasting for a few minutes, following which the "straight" does a ballad for a solo, showing a very good voice. More talk composes the remainder of the act, until the finish, a lot of old gags being pulled together with some new ones. The finish consists of the straight man singing "Stealing," while the comedian and the woman do a comedy dance. The score in the pop houses. G. J. H.



# VAUDEVILLE

## YVETTE RUGEL

Theatre—Coliseum.  
Style—Singing.  
Time—Fourteen minutes.  
Setting—In one.

Miss Rugel has made several trips to Europe in the past few years, and on her return, every time, seems to improve so much more, although it didn't seem as if there was much more room for improvement last season.

The new vehicle which Miss Rugel is doing, having returned from England recently, is more effective, from a vaudeville viewpoint, than any which she has done in the past, for it frames both popular and semi-classical numbers in a sure-fire routine. Her opening number tells of her indecision, as to whether to sing old songs or new, and then shows that the new songs are the old songs, proving that there's nothing new under the sun.

The medley proving that the new songs are the old ones, brings in the comparisons between numbers to prove it. In this way, it is shown that the opening notes of "Just a Little Love Song" are really those of "Mighty Lak a Rose," that "Stumbling" is the "Merry Widow Waltz," that "Some Sunny Day" is "Old Black Joe" and finally that "Three O'Clock in the Morning" is "Traumerii."

"Open Your Arms" is the next number used, and is a new "Alabama-mammy" type of number. The third offering is also a story-song, being built around a girl who sang a certain number at home in the legitimate way, then in a cabaret, a jazz version being done here, and finally for opera. "The Little Grey Home in the West" is used to demonstrate the various types.

For an encore Miss Rugel sang "Yankee Doodle Blues," the number being appropriate because of her trip to Europe recently. Her voice is one of the best to be heard in vaudeville, and her showmanship needs no comment on our part. She can't miss.

G. J. H.

## RHODES AND WATSON

Theatre—Hamilton.  
Style—Singing.  
Time—Fourteen minutes.  
Setting—In one.

"Just Graduates" is the name of the singing vehicle which Neville Fleson is credited to have framed for this blonde and brunette sister team. They open with the golden-haired girl at the piano and with the brunette singing the opening number, the lyrics of which we couldn't quite understand, but was something about "college," so it must be from the opening number that the act gets its billing. The dark-haired one possesses a good contralto, and just a little more attention to her enunciation would make it so much better. They switched after the opening song, the blonde rising and the other going to the piano, while the former sang a medley of "Gianina Mia," "My Little Grey Home in the West," and finished with a very good exhibition of vocal pyrotechnics. This girl has an unusually good soprano and a wonderful delivery. She exited while her partner sang "Little Lady of Yesterday," which served to bring back the blonde in an old-fashioned costume, to pick up the number while the brunette went off. She returned in the same type of costume, with different colorings, both finishing in very good harmony. For an encore they did "Swanee River Moon."

Rhodes and Watson are one of the very few sister acts with really good voices, and have a vehicle of class and refinement, which is sure-fire. They should hit for the big-time houses and find it easy to please there. G. J. H.

## NEW ACTS AND REAPPEARANCES

### NATHANE AND SULLY

Theatre—Jefferson.  
Style—Songs-dances.  
Time—Twelve minutes.  
Setting—In "three" (cycs.).

A novelty singing and dancing act that could hold down a spot on most any bill with a little more work, for it is big time material. The act opens with the boy playing the violin and the girl singing. Both are in gypsy costume and are down stage near the shut-in which had the appearance of a tent entrance. A pot is hanging over the fire, etc. After this bit, the girl did a single, in the form of a jazz dance full of pep, combined with some acrobatic stunts.

The man followed with an eccentric dance done in the costume of a buffoon, the bit containing many difficult feats. Making a change of costume, the girl did another single, singing a published number. A double followed as soon as the girl made a change of dress, coming out in an abbreviated gown while her partner wore evening dress. After this dance, the boy did a single soft-shoe dance, punctuated by excellent acrobatic stunts. Making another change of costume, the girl joined him for the closing number. Both have a fine stage presence and work smoothly. Being excellent dancers, plus the violin and song bits, they should be welcome at any house.

M. H. S.

### O'NEILL AND PLUNKETT

Theatre—Regent.  
Style—Blackface.  
Time—Fourteen minutes.  
Setting—In one.

This is a two-man blackface act with all the familiar blackface material including the comedy crap game and the argument. They open sitting on a bench and singing "Who's Got Me." From this they go into the crap game, which is followed by some good chatter. The comic does the story about the government taking all his money away. He does this in the manner of a soap-box orator and it gets a good hand. The straight does some eccentric steps and the comedian sings "You Can Have Her, I Don't Want Her." They pull one gag that is worthy of repetition. The straight in female get-up, after talking of Adam and Eve, is asked if she was ever tempted. She answers, "Yes, but not with an apple." They do a good burlesque dance to a fine finish. The act is well put together, the only draggy spot being during the crap game. This can be sped up and the act made a good standard offering.

C. C.

### BENTLEY, BANKS & GAY

Theatre—State.  
Style—Singing.  
Time—Thirteen minutes.  
Setting—In "one."

A very well-dressed trio, a woman and two men, working quietly and harmoniously, sing a number of songs, mostly of a semi-classical nature, and get over an atmosphere of refinement. The woman is a tall, stately person, possessed of a charming carriage and a very good soprano voice. Her singing is really the chief part of the act, but the support given her by her two male partners sets her work off considerably. Both the men play the piano, one of the numbers being a duet by them on the instrument. This is not particularly good, as the playing is of the hammer-and-tongs variety and lets down the act a bit. The last number is sung by the three, and gets the act off to a splendid hand.

H. E. S.

### WINIFRED AND BROWN

Theatre—Jefferson.  
Style—Novelty.  
Time—Twelve minutes.  
Setting—In "one."

Two men in a very funny comedy turn, one as a Chinese and the other as a colored sailor in the service of Uncle Sam. The drop shows the exterior of a Chinese shop and part of a street. The sailor, riding in the rickshaw drawn by the chink, make their appearance and stop in the center of the stage.

The ensuing dialogue between the two was productive of many laughs, the sailor having a funny line of talk and his accent and dialect unusually good. After arguing on several different subjects. The sailor announces he is a stage entertainer when not working on the ship, and the Chinese also proves to be a showman. The latter did some of his stuff with the result that the sailor offered him his choice of either stopping at once or a horrible death. This was followed by a published number sung by the sailor. For their closing bit they did a harmony number near the rickshaw, one of them yodeling an obligato to the second chorus.

The style of the blackface comic is very breezy and his stuff gets across at once. The Chinese is made up well and serves as a good partner to the tourist. We've seen worse comedy teams playing big time houses than Winifred and Brown.

M. H. S.

### LE MAIRE, JONES AND CO.

Theatre—Fifth Avenue.  
Style—Comedy skit.  
Time—Fourteen minutes.  
Setting—Special.

This offering, done by two blackface comedians, with a girl for dress, gets off to a fine start, but slides back into the sphere of stereotyped negro comedy talking acts. Had it not been weighted down with antiquated business and venerable gags it would have been a wonderful act.

Both men work in "cork," one of them doing a wench. The opening bit, with the man sitting on the woman's lap, dead to the world in slumberland, brought loud roars that could have been capitalized with some good material to follow. From then on it was just another one of those things. Even the laughing song used at the finish did not create any excitement among the auditors.

The act has possibilities, but will need considerable working up before it can get anywhere.

E. J. B.

### "CREATIONS"

Theatre—Fifth Avenue.  
Style—Novelty.  
Time—Fifteen minutes.  
Setting—Special, in full.

In this offering M. Alphonse Berg drapes Parisian creations on two models. The gowns in most instances are made of whole cloth, and with the aid of a few pins he constructs a street or evening dress in less than thirty seconds. He also demonstrates that one dress is ready for the sewing room, by removing it intact and with all of its dewdads staying put.

The act is a novelty, and with its fashion angle cannot fail to register with feminine audiences. The beauty and curves of the models will not offend the male section. Berg, being nearly as good a showman as a designer, sells his act for all it is worth. It's a pleasing feature for any bill, big or small time.

E. J. B.

## LEE AND MAVIN

Theatre—Regent.  
Style—Song and talk.  
Time—Seventeen minutes.  
Setting—In one.

Cheers of the "Rah, Rah" type are heard off stage and the team comes on. The straight is in cap and gown with horn-rimmed glasses and a book under his arm, while the comedian is in street attire with a little mustach doing Hebrew. The act is built around the advantages of education, much of the material being new. The Hebrew claims he doesn't need an education as he is rich. During the act they take a slap at teachers' salaries which gets over with the audience. The straight has a weak voice on his solos, but is good on harmony, their patter chorus to "Three O'Clock in the Morning" giving him a chance to use a great falsetto. They have a parody written to a medley of well-known tunes that could be eliminated without hurting the act. The comedian is likeable and does not make a laughing stock of the Hebrew as so many acts in vaudeville do. The straight really plays his part and seems to know what a college man is like. The offering is a good one and should prove acceptable to almost any audience. The "Excelsior" bit is being done by several other acts.

C. C.

## EDW. STANISLOFF & CO.

Theatre—State.  
Style—Dancing.  
Time—Sixteen minutes.  
Setting—Full stage.

Edward Stanisloff is the principal artist in this exceedingly attractive dancing act, although he by no means attempts to occupy too much of the audience's attention. The act has in it, besides Stanisloff, a quartette of very capable dancing girls, who perform three national dances, Hungarian, Russian and Spanish, but also a beautifully formed little woman who performs some really remarkable toe dancing. By a wise move, she takes no time up with fluttering about the stage in the approved attitudes and poses of the ballet, but gets right down to her specialty, which consists of some of the finest eccentric toe dancing imaginable.

Stanisloff's build shows that he has made a life-work of dancing—he is built like one of the figures Leon Bakst paints. Every motion he makes, difficult though it be, is the uttermost in grace. He does some splendid pirouettes, bells and whirls, and brings the act to a finish amid a burst of applause from the spectators.

H. E. S.

## POWELL'S SEXTETTE

Theatre—Hamilton.  
Style—Band.  
Time—Fifteen minutes.  
Setting—Three (special).

Two girls and four men compose this sextette, Powell working in black-face and attired in a clown suit. Brass is played all the way through the act, with the exception of drums, which are handled by Powell, and featured. The others play trombones, cornets, French horns and saxophones.

As far as ability to play their instruments, the entire sextette are more than good. Powell has a routine of tricks and stunts with the drums which are great, although at times he is too loud for best results. The one big trouble with the act is the repertoire of numbers used. Practically every one is either two or three seasons old, and there isn't one which we noticed could be classed with current hits. This is easily remedied and should be. They'll be great for any small time house, or the better small time theatres.

G. J. H.



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## TOO MANY ACTORS

Actors and actresses, vaudeville, musical comedy, and legitimate are complaining of the scarcity of engagements, cuts in salaries and general poor conditions throughout the entire theatrical world.

And they are right. Conditions in the entire amusement field are far from normal but these are not the fault of the managers, producers or theatre owners as the great majority of the members of the profession appear to feel.

The whole trouble lies with the fact that in the profession there are too many actors and actresses. Too many to fill the comparatively few demands, due not so much to the slump in business throughout the country but rather due to the return to normal or pre-war conditions. During the big prosperity boom of the war days, the pockets of the public were filled with money. Theatres the country over were packed to the doors, and new houses were rushed up almost over night. These created a great demand for performers and they in turn were almost made over night. Into the profession rushed hundreds of performers with little experience or training but with the great demand for amusements they did very well, because if the actor was new, the audience was also, and almost any kind of entertainment pleased.

All that has changed. The theatre rush has ended and the general public is turning its attention to getting enough money together to pay for the actual necessities of life rather than having so much that it had to search for ways to expend it. The public is picking its theatrical entertainment very carefully.

This condition is the real reason for the great number of unemployed professionals. Hundreds are not by nature fitted for the stage and these are in the great number of instances the ones that in the period of depression are apt to blame the managers rather than place the responsibility just where it belongs.

These truly are the days of reconstruction and the actor or actress who has found it impossible to obtain engagements on the stage would indeed do well to turn their thoughts to other professions. At present they are not only keeping themselves out of work, but are stealing the bread and butter from those who legitimately belong to the profession.

## HUGH J. WARD IS LIFE MEMBER

Hugh J. Ward, Australian theatrical manager and producer, is the latest to take out a life membership in the Actors' Fund, in the drive to raise \$5,000 to match an equal amount which the CLIPPER is holding.

Mr. Ward, who has been spending several weeks in the United States, sailed for home last week and just before leaving took out a membership in the Fund. Mr. Ward is an American and was for years an actor in this country. He now makes his home in Australia, where he is a successful manager.

A. J. Kleist, Jr., theatre owner, is another who last week took out a life membership in the Fund.

Many new members joined during the past week and several contributions were made, among them being Shirley Stanley, actress, who, although a member, sent in an amount to add to the fund.

The list of members to the Actors' Fund added since the drive began are as follows:

### ANNUAL MEMBERS

Al K. Hall, vaudeville.  
Alfred Allen, vaudeville.  
Bert Wheeler, vaudeville.  
Harry Rose, vaudeville.  
Margot Francillon, actress.  
Dorothy Keeler, actress.  
Jesse Reese, actress.  
Amy Lester, actress.  
Ray Meyers, actress.  
T. J. Buckley, actor.  
Maurice Francillon, actor.  
Royal D. Tracy, actor.  
Gerald Griffin, actor.  
Charles Ogle, actor.  
Billy Betts, actor.  
William P. Moran, actor.  
Albert Wiser, actor.  
Edward Ferguson, motion pictures.  
Robert Buckley, motion pictures.  
George Donaldson, actor.  
Manda F. Barnard, actress.  
Annie M. Kent, actress.  
Harry Willard, actor.  
Lloyd Gilbert, actor.  
John McKenzie, actor.  
Toto Hammer, actor.  
Frank D. Berst, actor.  
William Desmond, actor.  
Sam Jackson, vaudeville.  
Virginia Hennings, vaudeville.  
Madelyn Franklyn, vaudeville.  
Walter Greaves, actor.  
Richard Lombard, vaudeville.  
M. Tello Webb, actor.  
Emma Weston, actress.  
George A. Baker, actor.  
Erba Robeson, actress.  
William Thorn, actor.  
Gretchen Thomas, actress.  
Harry La Cour, actor.  
Herbert Delmore, actor.  
Ralph Rogers Ronzio, actor.  
Elsie Donnelly Ronzio, actress.  
Mrs. Gerald Griffin, actress.

Lydia Wilson, actress.  
Jack H. Fauer, actor.  
Katie Emmett, actress.  
Jimmy Lyons, actor.  
Ruth Hoyt, actress.  
Henry Morey, actor.  
Robert Barrat, actor.  
Paul Petching, actor.  
Leonard Carey, actor.  
Harry E. Humphrey, actor.  
Virginia W. Humphrey, actress.  
Patrick W. Doyle, actor.  
John Cromwell, actor.  
Mary Boland, actress.  
Nathan Sack, actor.  
May Gayler, actress.  
John C. Hickey, actor.  
Henri Learock, actor.  
Edward Lee, actor.  
J. J. Harrity, actor.  
Etta Hazelitt, dancer.  
Sonya Leyton, actress.  
Hollis Davenney, actress.  
Rita Hall, actress.  
Celia Mavis, actress.  
Forrest Robinson, actor.  
Mabel Bert, actress.  
Harry Weaver, actor.  
William Bures, actor.  
Theodore Bendix, musical director.  
Jean Bedini, producer.  
Sam Rice, manager.  
George King, office manager.  
Laura Bennett, actress.  
Ethel Brandon, actress.  
Frank McNish, actor.  
Lou Castleton, vaudeville.  
Mae Meth, vaudeville.  
Joseph Clark, actor.  
W. J. Holden, actor.  
Dick Collins, actor.  
Henry West, actor.  
Robert Vivian, actor.  
William Stewart, actor.  
William J. Kenny, actor.  
Jefferson Lloyd, actor.  
J. F. Morrissey, actor.  
Vivienne Segal, actress.  
Constance Robinson, actress.  
Henrietta St. Felix Chase, actress.  
Clementina St. Felix Culhane, actress.  
Charlotte St. Felix Weston, actress.  
Harry J. Harrington, actor.  
George F. Hasbrough, actor.  
Chas. L. MacDonald, actor.  
Robert T. Haines, actor.  
Julia Stuart, actress.  
H. Price Webber, actor.  
Edward L. Walton, actor.  
Mrs. Marion Green Leray, actress.  
Nathan Green Leroy, actor.  
Edward D. Cole, actor.  
Mae Kesler, actress.  
Frank Doane, actor.  
Mollie T. McCabe, actress.  
Gus Beuerman, actor.  
Thos. T. Gibbons, actor.  
Bob Watt, actor.  
Frank Marian, actor.  
Mrs. Frank T. Marian, actress.

Buster West, vaudeville.

### ANNUAL ASSOCIATE MEMBERS (Non-Professional)

James Q. Carpenter.  
E. V. Buckley.  
Lou Hurtig.  
Samuel Fuloran.  
Rosalie Stewart.  
James Devlin.  
Sammy Smith.  
Charles N. Bell.  
Annie M. Warren.  
Charles C. Davis.  
Harry G. Fuller.  
\*Mrs. Patrick H. Doyle.

### LIFE MEMBERS

Billy B. Van.  
James J. Corbett.  
Joe McCarthy.  
Florence Emmett.  
Carrie Holbrook.  
Mlle. Carrie.  
Johnson Briscoe.  
Walter C. Kelly.  
Hugh J. Ward.  
A. J. Kleist, Jr.

## Answers to Queries

Winter—"The Passing Show" was the title used by the attractions at the Casino in 1894. Charles J. Ross, Vernona Jarbeau, John E. Henshaw, George A. Schiller and William Cameron were in the cast.

J. S. B.—Francis Wilson played Cadeaux in the original production of "Erminie" at the Casino, New York.

G. R.—Woods' Gymnasium was located at 6 East Twenty-eighth street, New York.

Change—"Dr. Jekyll and Mr. Hyde" was first produced on May 9, 1887, at the Boston Museum by Richard Mansfield.

S. S.—The first steam-propelled vessel that crossed the Atlantic was the *Savannah*, American built, 380 tons burden. She sailed from New York to Savannah, Ga., and thence directly for Liverpool in July, 1819.

Broad—Lillian Russell appeared in "The Queen of Brilliants" at Abbey's Theatre, New York.

Hon.—Henry C. Miner was elected to Congress from the Third District of New York City in 1894. His employees held a parade on November 9 in honor of the occasion.

C. H.—Virginia Harned, Wilton Lackaye, Mrs. D. P. Bowers, Annie Russell and Georgia Busby were among the cast of "The New Woman" at Palmer's Theatre, New York.

Sip—Eva Tanguay appeared in the musical comedy, "A Good Fellow," at the Alvin Theatre, Pittsburgh.

### 25 YEARS AGO

Maud Hoffman was leading woman with E. S. Willard's Company.

The American Biograph was a feature at the Orpheum, San Francisco, Cal. Corinne appeared in "An American Beauty" at the Columbia.

"On the Bowery" was played at Washington, D. C.

Adgie's Lions were on the Orpheum Circuit.

"The Highwayman" was produced at New Haven.

Sam Scribner's Columbian Burlesquers played at Miner's Bowery Theatre, New York.

The Lyric, formerly Hammerstein's Olympia, was opened by Oscar Hammerstein with "La Poupee." Trixi Friganza and Anna Held were in the cast. Nahan Franko directed the orchestra.

The Idol's Eye, with Frank Daniels, was produced at the Broadway Theatre, New York.

Katie Rooney presented "The Girl From Ireland" at Reading, Pa.

Richie Foy died at Chicago.

## YOUR \$2.00 WILL SECURE \$5,000 FOR THE ACTORS' FUND

The Clipper has a donation of \$5,000 for the Fund, if members will subscribe a like sum by individual contributions of \$2.00 (Annual Membership) or \$50.00 (Life Membership), and any other general contributions.

Send this amount and any other sum, which you desire to contribute, along with this coupon and receipt will be duly acknowledged.

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Columbia Theatre Bldg.,  
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Enclosed find \$.....

My contribution to the \$5,000 Special Fund.

Name .....

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LONDON

PARIS

## FOREIGN NEWS

SYDNEY

MELBOURNE

## WRONG TYPE OF AUDIENCE BLAMED FOR THEATRE SLUMP

Newly Rich Class Loud and Boisterous Arrive Late and Pay  
More Attention to Themselves Than to Play—Spoil  
Entertainment for Regular Patrons

LONDON, Oct. 30.—The slump in the show business here continues and managers are at a loss to account for it. Plays of every conceivable description have been presented in the last few months in an effort to meet with public approval but the box office has told a monotonous story of the reluctance of the public to part with its money. In view of improved business conditions this fact is worthy of attention as in the past the local stage has always been the barometer by which business has been judged.

A man who has made an exhaustive study of conditions in the theatre advances the theory, which he bases on personal observation, that the trouble with the theatres in London today is not the plays, the actors or the producers but with the people who go to plays. He claims that time and again performances are interrupted by bores, who come in after the play has started, discommode interested spectators all about them, keep up a loud chatter about unimportant subjects during the playing of the acts and boisterously leave before the show is over. The attention of the serious play enthusiasts is thus distracted from the business in hand and they are unable to appreciate the value of what they have seen. They cannot tell their friends of the evening's enjoyment at the theatre because they have not enjoyed themselves but have been subjected to untold annoyance by the insulting actions of vulgar swankers whose only reason for attending the theatre is that it is the thing to do and that they wish to be seen. This man cites several instances of the sort of behavior he has in mind. He gave a long statement and said in part:

"A few nights ago, at a certain leading West-End theatre, a party of gorgeously-attired people of this kind, by this sort of behavior, grossly insulted play-goers and players during the most tense and poignant scene of what I may venture to describe as the greatest drama now running. The swankers had booked a stage box, and they arrived bouncing and babbling within a few moments of the end of the second act. The attendant engaged in showing these ill-behaved visitors to their box politely requested them to wait for a few moments till the intense scene then on ended. But no; this party of "ladies and gentlemen" insisted on bursting into their box, jabbering loudly as they did so. The result was that the leading players, worked up to extreme intensity in artistically interpreting the cunning of the scene, and the entire audience, following the play with the deepest and most rapt attention, were alike put out."

It is this sort of thing that this student of the stage claims is responsible for keeping decent people away from the theatres. They refuse to rub shoulders with the overfed or underdressed, depending on sex, vulgarians who infest the theatres merely to have a place to discuss their own affairs and who have no consideration for the artists or the rest of the audience. He suggests that drastic steps be taken by the theatre managements to curb this growing evil, intimating that the management is penny wise and pound foolish when it permits a few swankers who have the appearance of being to spoil the entertainment for the body of the house, upon which the success of a play is dependent. There are plenty of the decent class to support plays.

### REVUE PRODUCER BANKRUPT

LONDON, Oct. 30.—Gladys Kreutz, owner of the "Whirligig" revue which was stranded while on tour, filed a petition in bankruptcy at the London Bankruptcy Court. Miss Kreutz, who is professionally known as Gladys Wilson, stated that her liabilities were £4,120 and her assets £7. She stated that she purchased "The Whirligig" for £3,000 in 1921, and that the tour of the show was successful until April, 1922, when she became short of money. She then disposed of the whole show for £95, with which she brought the company back to London. Her losses in this were over £4,000.

### PANTOMIME ENGAGEMENTS

LONDON, Oct. 30.—The London Stars are now preparing for their pantomime engagements. Stanley Lupino has been engaged to play the page in "Cinderella" at the London Hippodrome, George Mozart will be Abanazar in "Aladdin" at Leeds, with Mariot Edgar as Dame, and Rene Reece as the principal girl.

### "CABARET GIRL" DOING FINELY

LONDON, Oct. 30.—"The Cabaret Girl," now playing at the Winter Garden Theatre, is doing remarkably fine business, with average nightly takings of about £400. This is an excellent showing in view of what the pessimists have been pleased to call a poor season.

### "INSECT" PLAY FOR REGENT

LONDON, Oct. 30.—"The Life of An Insect," the Czecho-Slovakian play by Joseph and Karel Capek, will open shortly at the Regent's Theatre, replacing Arnold Bennett's play, "Body and Soul," which has been running there.

### NO PANTO FOR ROYAL

LONDON, Oct. 30.—The Theatre Royal, Drury Lane, will not have any pantomime this season, owing to the success of "Decameron Nights," which is doing wonderful business at the house. The play is booked there until January of the next year.

### NEW OWNER FOR GARRICK

LONDON, Oct. 30.—A. E. Abrahams is the new owner of the Garrick Theatre here. Abrahams was formerly managing director of the Borough Bill Posting Company, and already owns the Aldwych Theatre.

### FORDE SISTERS IN "FOLLIES"

LONDON, Oct. 30.—The Forde Sisters, appearing in the "Midnight Follies" at the Hotel Metropole, are scoring a great hit nightly. This is another American sister team added to the list of successes.

### HYMACK GOING TO NEW YORK

LONDON, Oct. 30.—Hymack, the quick change artist known as "The Bogey Man," is sailing for America shortly, and will play his eighth season for the Keith Circuit.

### AMERICAN GIRLS SCORE HIT

LONDON, Oct. 23.—The Trix Sisters, Helen and Josephine, in "The Cabaret Follies" at the Queen's Hall Roof, are scoring one of the biggest hits London has seen in many months.

### "YETTA POLOWSKI" STARTS

LONDON, Oct. 30.—The Playactors last night produced "Yetta Polowski," a play of serious interest by F. C. Montagu, with Hilda Bayley in the leading role.

### "ISLAND KING" IS CLEVER

LONDON, Oct. 30.—Peter Gawthorne, having established himself as a good baritone during the past few years, now makes his debut as an author, in a musical comedy in which he also appears in the leading role. Gawthorne's first production is called "The Island King," and from all appearances will be successful. It opened at the Adelphi here, produced by Charlton Maun, in arrangement with Gawthorne. "The Island King" is in two acts, with music by Harold Garstin. It makes a fine start, having a very good first act, but the second act lets it down somewhat at the start, until it is half over. The music is tuneful, some of it similar in style to Sullivan, and all of it very catchy, and singable.

There are ten dances done in the show, most of them in South Sea Island attire, these arranged by Phyllis Bedells, assisted by Zelia Raye and Barbara Roberts, the last two sharing the solo dance numbers. The scenes are laid in London and on the Island of Etaria. George Bishop, Nancie Lovat and Alfred Clark are among those in the cast who stand out.

### DON'T WANT TO BUY TICKETS

LONDON, Oct. 30.—The Theatrical Managers' Association, composing the majority of provincial theatre managers of England, have registered a protest in their current circular against the new practice of West End theatres expecting them to pay for their seats when visiting London, and particularly on first nights. The writer of the article points out that "In the olden times first-night courtesies used to be offered to leading provincial managers at West End theatres—people whose judgment on a good or bad play was of some value. Nowadays the West End producer, or his press representative, only thinks of the provincial manager when his play is a failure and he wants dates to work off on tour to recoup his capital sunk in production."

"It is not a wise policy, the substitution of West End nobodies, friends of the cast, theatrical tradesmen, replacing the real persons who are interested, for it leads to many a false verdict on first nights, new producers being will-o'-the-wisp into a false security that their play is a success when it is really bad."

### "NINE O'CLOCK REVUE" STARTS

LONDON, Oct. 30.—The Little Theatre opened last week with "The Nine o'Clock Revue," which was presented by the Little Productions, Ltd. The revue takes its name from the hour on which it begins, being a two-hour entertainment, which lasts until 11 o'clock. Harold Simpson and Morris Harvey are responsible for the book, while most of the music is by Muriel Lillie. George Shurley staged the dance numbers, while the production was done by Dion Titheradge.

In the cast are Beatrice Lillie, Mimi Crawford, Irene Browne, Helen Beltramo, Morris Harvey, Clifford Cobb, Bobbie Blythe and Tripp Edgar.

### SHIRLEY DOES FARCE

LONDON, Oct. 30.—Frederick Melville produced a new farce comedy by Arthur Shirley, called "Here Comes the Bride," at the Brixton last week. Geoffrey Saville and Olga Lindo appear in the leading roles, and are given able support by Molly Vyvyan, Evelyn Culver, Grace Lester, Eric Barber, J. T. MacMillan, Barry Livesey, Bertram Dench and Fred Moule.

### "CO-OPTIMISTS" RETURN

LONDON, Oct. 30.—The original "Co-Optimists" returned to London last week and opened at the Prince of Wales Theatre after having been absent for some time. Betty Chester, who has been missing from the cast for several weeks, was again seen in the company.

### "DEDE" IS PLEASING SHOW

LONDON, Oct. 30.—"Dede," a musical comedy in two acts, was produced at the Empire Theatre, Liverpool, proving to be an entertaining show of its kind, replete with humor, not in the gags sprung by the actors, but in the dialogue throughout, and with pleasing music of the pre-jazz type and certainly harmonious.

The play was adapted from the French of Albert Willemetz, by Ronald Jeans, who has written two or three sparkling musical revues of late. The lyrics are by Donovan Parsons, and music by Henry Christine; additional numbers by Philip Braham.

One of the best features of the show is the way the principals worked together despite the large number of them, and the able support of the rest of the company. This is one of the things that augurs well for a London run of "Dede." The plot is not too much in evidence and refuses to assert itself at any time during the performance. So unassuming is the plot that the quality in itself is very much in its favor.

In short, the story concerns the love adventures of Robert (surname not mentioned), who buys a boot shop at a fabulous price and loses an enormous amount of francs running the establishment. He does this merely to have somewhere to entertain in quiet his newest flame. It subsequently turns out that Odette, for whom he bought the place, is the wife of Chausson, the previous owner. Further complications arise from the fact that the chief assistant Denise, is in love with Robert herself. His friend Dede, whom he engages as manager, eventually plays a considerable part in straightening out matters when Robert finds out that he is really in love with Denise. Somehow, out of this material the company manages to supply a pleasant evening's entertainment. For which they surely deserve all the more credit; not a dull moment was there during the performance.

Joseph Coyne, as Dede (Andre) was his old self again, after an absence of two years. He gets his greatest opportunity toward the close of the second act and makes the most of it. Outside of that, his part is not a fat one. Gertrude Lawrence and Guy le Feuvre, however, share the individual honors of the evening, the former being irresistible. Her personal charm and versatile ability as an actress got her across at once. Mr. le Feuvre made a really plaintive love, as well as an excellent foil to Mr. Coyne. Second only to Miss Lawrence is Miss Joyce Gaymon as Odette. Her part does not give her great scope, but she does admirably well. These four make a quartet upon whose shoulders lies the responsibility of the show's success, and it was because each of them are good that the play is a hit. The remaining parts are all in capable hands.

At least one incident, that of the three delegates which occurs in the last act, is very well written and executed, worthy in fact of the best musical comedy writers whose works have been produced here.

E. Holman Clark, who produced the play, has given it a pretty production, paying especial attention to the gorgeous costumes, which were striking and colorful, and has put on a piece that is certain of success in London and elsewhere.

### PLAY AUTHOR KNOWN

LONDON, Oct. 30.—The author of "Yetta Polowski," which was produced last night by the Playactors, is announced as "F. C. Montague." It now transpires that "F. C. Montague" is none other than the Hon. Mrs. Gerald Montague, who is the authoress of "Daughters of Eve."

### TRIX SISTERS FINED

LONDON, Oct. 30.—The Trix Sisters have been fined eight shillings in court for not registering as aliens. They were given summonses some time ago.



Grace Adler will open on the Keith time shortly in a new act.

Fay Marbe is headlining for the Amalgamated in Philadelphia.

Helen Beth, dancer, opened at Bongiovonis, Pittsburgh, last week.

Hallie Nestor, prima donna, opens at the Carlton Terrace, Cleveland, next week.

Albertina Rasch, dancer, is heading her own moving picture company in Vienna.

Mary Dawn is recuperating from an operation on her jaw which removed an abscess.

Jack Cameron, comedian, will join Jacob and Jermon's "Let's Go," next Monday.

Helene Davis has been added to the cast of "Stolen Sweets," the Shubert unit show.

Josie Heather has been given a route over the Pantages circuit, opening November 13.

Gus Forbes is directing and playing leads with the Forsyth Players in Atlanta, Ga.

Thelma Carlton, singer and dancer, opened at the Richmond, Richmond, Va., last week.

Bob Nelson, comedian, opens with David and Le Maire's "Broadway Brevities" next week.

The Dorthy Sisters have closed with "Melody Land" and are framing a new act for vaudeville.

Helen Moretti is preparing a new single in which she will open on the Keith time on Nov. 10.

Elliott and Latour have been booked over the Poli time in their new comedietta, "My Daddy."

Marcia Moore opened an indefinite engagement at the Carlton Terrace, Cleveland, last week.

Nitza Vernille, dancer, has been added to the cast of "Spice of 1922," now playing in Boston.

Whitford Kane, who has been ill, begins rehearsals this week with John Barrymore in "Hamlet."

Vic Casmour is now rehearsing with James T. Powers' new show, which will open about Nov. 27.

Tom Sutter returned to his home in Washington, D. C., on Monday after a week's visit in New York.

The Clark Sisters are to be featured in a revised edition of "The Story Book Revue, a vaudeville tabloid.

Mabel and Lauretta Haney have opened in a new singing and comedy act called "Vacation Days."

Charles Gilroy, of Gilroy, Haynes, and Montgomery, is seriously ill in the American Hospital in Chicago.

Will Rogers is to be starred next season by Florenz Ziegfeld in a new comedy by Booth Tarkington.

Van Hoven, the magician, sailed for London last week to fulfill a series of engagements in the London halls.

## ABOUT YOU! AND YOU!! AND YOU!!!

May Miller and Company have scored so well on the Delaney time, their route has been extended well into 1923.

Eugene Walter, the playwright, is back from the Canadian woods, whither he went to complete two new plays.

Overholt and Young have been routed over the Keith time, having opened in Wilmington, Delaware, last week.

Billy Ware and Ada Williams are presenting their new act, "Miss Mystery," on Western vaudeville time.

Jim and Irene Marlin broke in their new song and dance offering and have been routed over the Keith Circuit.

Iden Payne has been engaged to stage a new production to be made by Henry Baron, who produced "The Rubicon."

Will H. Ward has been routed for twenty-five weeks over the Loew circuit. He will be assisted by two others.

Grohs and Baraban returned to New York last week after playing the New England states for the past few months.

Fally Markus, the independent agent, has added the Orpheum, Yonkers, to the chain of theatres he is now booking.

Estelle Arab Nack, soubrette of the "Wonder Show," became a member of the N. V. A. at the big meeting last week.

Post and Dupree have scored in their new act, "The Boob and The Girl." New York will have a glimpse of it later.

Murray Stutz and Octavia Bingham are rehearsing a new act, "Who Is He," which opens on the Loew Circuit next week.

Zamboni and O'Hanlon will join the 1921 edition of "Greenwich Village Follies" next week, placed through Arthur Lyons.

Lena Barbette has signed a three years' contract with Ed. Janis and will be seen in his dancing act on the Keith Circuit.

The Clark Sisters will open with "The Story Book Revue," as feature singers and dancers, under direction of H. Walker.

Jimmy Carr and his orchestra will open at the Strand Roof Cascades next week, placed through Roehm and Richards.

Billee Maye, toe dancer, has retired from the cast of "Steppin' Around," to appear with Al Jolson in "Bombo," now in Chicago.

George Tyler will produce, "The Recoil," a dramatization of Rex Beach's novel of the same name. Rex will also do the play.

Wells, Virginia and West, and Keane and Speer, with Violet Palmer, are featured on this week's bill at Keith's Washington.

Helene MacKellar is sojourning in stock for several weeks until A. H. Woods can concentrate upon a new vehicle for her.

Marguerite Roberts, French prima donna, was added to Billy Sharp's tabloid at the Maryland Theatre, Baltimore, last week.

Sam Moore and Carl Freed, whose novel musical act has been seen hereabouts in the Keith theatres, have been booked into 1924.

Herman and Briscoe have been routed over the Proctor time, opening at Proctor's Twenty-third Street the last half of this week.

Ralph Rogers and Ellsie Donnelly opened in their new act at Keith's Jersey City, Monday. Morris and Feil are handling the act.

Sally Fields, the singer, appearing at the Park Music Hall, was on the bill for the concert at the Winter Garden last Sunday night.

Richard Herndon, of the Belmont Theatre Company, will soon begin casting "The Jilts," Philip Barry's Harvard prize play.

Harry Walker has booked Lindley's "Melody Land" with the Jimmy Hodges show in Scranton, Pa., next week as a special added attraction.

Hassard Short, who staged both of the "Music Box" revues, will stage the new musical comedy in which the Duncan Sisters are to be featured.

Bessie Barriscale, the motion picture star, is winding up her eastern vaudeville tour in Brooklyn this week, after which she will return to pictures.

Fairbanks and Major are to be featured in Milton Aborn's newest vaudeville production, "The Nut Shop," which is to be done over the Keith Circuit.

Hazel Gladstone is to be featured dancer in Billy Sharp's "Twentieth Century Revue," now playing Keith time. She will join the act next week.

Sandy McKay has discarded his vaudeville single, to join the cast of Gus Hill's "Bringing Up Father" company, in which he is doing the leading role.

Skipper, Kennedy & Reeves have filled in some dates recently near Chicago for the Carrell Agency, playing some vaudeville and some picture houses.

Lillian Pearl, "Blues" singer, and Ethel Pine, prima donna, were added to the new revue at the Cafe de Paris, Philadelphia, placed through Harry Walker.

Fay Bainter arrived in town last week to begin rehearsing "The Painted Lady," the new Monckton Hoffe play in which she is to be starred by William Harris, Jr.

George Voelk, formerly of Murray and Voelk, has teamed up with Jimmy Shea, of Shea and Carroll, who are doing a new comedy act over the Fox and Loew time.

Frank Parker has completed a tour of the New England vaudeville theatres and is back in town framing a tabloid minstrel which will have nine people in the cast.

Rene and Casanova, the dancing team, have dissolved partnership. Rene has formed a new alliance with Alice Smith and after a week of rehearsals will return to vaudeville.

Guiran and Marguerite, with "The Realm of Fantasy," in which Jimmy Lyons is also featured at the Palace this week, will be held over for next week at that house.

Ed White and Nat Alberts have reunited, and will again appear in their former vehicle, "Playmates," in which they will be assisted by Mattie Choate and Harry Delmere.

Laura Arnold has been signed for an important role in "Virtue," the new play by William Moses, which the Empire Play Company have scheduled for immediate production.

Cecil Lean and Cleo Mayfield will be featured in a new revue, "Why Go To Russia." Mr. Lean has contributed the book, lyrics and music and will also sponsor the production.

Mme. Ida Kramer, who has scored an individual hit in "Abie's Irish Rose," will be featured in a new comedy to be written by Anna Nichols, author-producer of her present vehicle.

Eleanor Daniel has been added to the cast of the musical adaptation of "Somebody's Luggage," in which James T. Powers is to be starred by the Morosco Holding Company.

Cecil Langdon, formerly of Harry Langdon and Company, and Oscar Boese, stage manager of the Majestic Theatre, Milwaukee, were married in the latter city on October 10.

Robinson & Excelsa reached Chicago recently, coming in from Detroit. Billy Robinson has been ill with pneumonia which delayed the opening of the act here, but he has recovered now.

Florence Dougherty, a member of the chorus of George M. Cohan's musical show, "Little Nellie Kelly," now playing in Boston, has been appearing in Cohan shows for the past four years.

George Le Guerre, now appearing in "The Old Soak," has been appointed to assist Hassard Short as general director of the Annual Equity Ball to be held at the Hotel Astor on November 18.

Jimmy Shearer is changing the cast of his act, "Joy, Happiness and Cheer," and after sufficient rehearsing to get the newcomers up in their lines, he will resume his tour of Keith vaudeville.

Coster & Clements, who are playing Michigan theaters for the Carrell Agency, have been booked with Balaban & Katz to open at the Chicago Theater, Nov. 20, and have five weeks in Chicago.

Leo Carrillo arrived in town last week to begin rehearsals for "Mike Angelo," which is to be brought out by the Morosco Holding Company. Ethel Dwyer and Gerald Oliver Smith are the latest addition to the cast.

Frances White, Taylor Holmes, Brendel and Bert, Edythe Baker and Company, Sally Fields, Regal and Moore, Nat Nazarro, Jr., Milo, Libby and Sparrow, Burt Earle and Girls, the Mackways and the Three Chums appeared on the concert bill at the Winter Garden last Sunday night.

Herbert Lloyd returned to Chicago last week and exhibited his offering "Much Ado About Not Much" at the American Theatre. He has two girls and one man assisting him. Mr. Lloyd is widely known in booking circles and was warmly welcomed by a host of Chicago friends.

The Versatile Sextette, a Modern Cocktail, Nell Roy Buckley, Fields and Fink, Joe Cook, Joe Melino and Ruby Wallace, Lewis and Rogers, Rome and Gaut, Burns and Lorraine, Dooley and Storey and a pre-release showing of Larry Semon in a comedy called "Golfing" composed the program for the "Bohemian Night," at the National Vaudeville Artists Club on Sunday night.



# AL JOLSON

At the Apollo Theatre, Chicago, just makes the audience  
howl singing his new novelty song sensation

## Toot, Toot, Tootsie Goo-Bye

By GUS KAHN, ERNIE ERDMAN and DAN RUSSO

# EDDIE CANTOR

starring in his big production

## MAKE IT SNAPPY

is scoring a hit of gigantic proportions singing

## WHY SHOULD I CRY OVER YOU

By NED MILLER and CHESTER COHN

Better than  
SORRY I MADE YOU CRY

Another "WANG WANG BLUES" by the same writers,  
HENRY BUSSE, HENRY LANGE and LOU DAVIS

## HOT LIPS

Wonderful Fox Trot rhythm and a great lyric

## HOW AND HOW

ARE A SENSATION

## COAL MAM

IN THE BIG WINTER  
THE PASSING HOUR

SAN FRANCISCO  
Pantages Theatre Building  
BOSTON  
181 Tremont Street  
DETROIT  
114 West Larned St.  
TORONTO  
193 Yonge Street  
CINCINNATI  
111 East 6th Street

"You can't go wrong with a"

LEO FISHER  
711 Seventh Avenue



**WARD  
AND  
WARD**

**NATIONAL HIT SINGING**

**BLACK  
JIMMY**

**WINTER GARDEN HIT  
NOVEMBER HOW OF 1922**

**FEIST, Inc.**  
125 West 4th Avenue, New York

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MINNEAPOLIS  
2 Lyric Theatre Building  
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1228 Market St.  
KANSAS CITY  
Gayety Theatre Building  
LOS ANGELES  
417 West Fifth Ave.

TED LEWIS' Big Hit in the GREENWICH VILLAGE FOLLIES

**THREE O'CLOCK  
IN THE MORNING**

THE BIGGEST WALTZ HIT IN YEARS

A DIXIE—MOTHER—  
SWEETHEART SONG

**THOSE STAR  
SPANGLED NIGHTS  
IN DIXIELAND**

By LEW CANTOR, HERMAN RUBY  
and PETE WENDLING  
A NEW IDEA RAG BALLAD  
THAT'S A PIPPIN

If you were a hit with "WANG WANG BLUES" this  
is made to order for you

**HOT LIPS**

Get it now! Put it in your act and see for yourself



# MELODY LANE

## MUSIC MEN IN DRASTIC ACTION AGAINST PICTURE THEATRES

**Composers' Society Holds Judgments Against Score of Theatres  
For Copyright Infringements and Plans to Seize All  
That Fail to Pay**

More than two score motion picture houses in Greater New York are now liable to seizure by United States marshals, as a result of a change in policy of the American Society of Composers, Authors and Publishers, who have made arrangements with the Federal officers to seize all movie houses against whom the society has obtained judgments growing out of infringement suits.

The arrangements to seize the theatres to satisfy judgments was made between J. C. Rosenthal, general manager of the A. S. C. A. and P., and U. S. Marshal William C. Hecht of the Southern District of New York, and U. S. Marshal Jesse D. Moore of the Eastern District, covering Brooklyn and adjacent territory. In each case where a theatre is to be taken over by the marshal a bond will be filed by the society to cover twice the amount of the judgment should any complication arise such as a mistake in identity or a house having been sold to another party, etc.

In the past the society has been lenient with movie houses against which they held judgments, and generally some sort of agreement was reached whereby the theatre owner made a settlement and was let off easy.

Beginning this week, however, in every instance where the society has a judgment against a theatre, the U. S. marshal has been instructed to take immediate possession of the motion picture house.

At present thirty judgments against movie houses in and near New York are being held by the A. S. C. A. and P. Allowing for some changes in ownership since the suits have been instituted, leaves over twenty judgments still to be settled. The average amount of the judgments are \$377, which includes the cost of the respective suits.

Additional infringement suits are being filed shortly against many other motion picture theatres in Greater New York as well as other resorts that are playing copyright music for profit without paying a performing rights license fee. Each suit that results in a judgment in favor

of the society, according to Mr. Rosenthal, will mean that a U. S. marshal will take possession of the theatre in question until the judgment is satisfied, etc., which may mean that some theatres are liable to be sold.

The thirty-nine infringement cases filed in Philadelphia by the American Society of Composers, Authors and Publishers, against various motion picture houses in that city, came up for trial last Thursday before Federal Judge Thompson, in the United States District Court. Judge Thompson reserved decision in five of the cases disposed of on Thursday and Friday and referred the remaining thirty-four to a special master, to be named by himself. Ex-Judge Thomas G. Haight represented the society, and J. C. Rosenthal, general manager of the A. S. C. A. and P., was present also.

Counsel for the movie interests put up as their line of defense, the argument that playing the chorus only of a song such as in a medley, did not constitute an infringement. It was claimed by the motion picture theatre owners that only when a song is played entirely does it become an infringement when performed for profit without having a license from the society.

According to Mr. Rosenthal this evidence had already been ruled out of the motion made some time ago by the movie people, the presiding judge of the Superior Court ordering it stricken from the defense of the defendants. If allowed to be used in the present trial pending, said Mr. Rosenthal, it will probably be for the technical purpose of letting the movie interests have some sort of thread upon which to hang an appeal to a higher court. That a song played in a medley is an infringement has been settled in court time and time again, and was confident that the society would win its suits as it always had in the past.

In the meantime, Mr. Rosenthal announces that 100 new infringement suits against motion picture houses in Philadelphia will be instituted at once, on new evidence recently gathered.

### YELLEN IN CHICAGO

Jack Yellen, of Ager, Yellen and Bornstein, left Sunday for Chicago, where he will spend the next four weeks exploiting the firm's numbers in that city. He was accompanied by Eddie Lewis, who will assist him. While in Chicago, Mr. Yellen will make his headquarters at the Sherman Hotel.

### CURTIS WITH WATERSON

Billy Curtis is now connected with Waterson, Berlin & Snyder as a member of the writing staff. Mr. Curtis has been with several music houses in the past and more recently has been writing vaudeville acts.

### TRIANGLE RELEASES NOVELTY

The Triangle Music Company have released a new rube-comedy song entitled "He's the Talk of the Town," by Billy Heagney and Bert Reed. The number is being introduced in vaudeville by the Elm City Four.

### GOOD VANDERSLOOT SELLERS

"Sunset Valley" and "My Old Hawaiian Home," both by Ray Sherwood and published by the Vandersloot Music Co., are selling well.

### ABRAHAMS LEAVING WATERSON'S

Maurice Abrahams has tendered his resignation as manager of the professional department of Waterson, Berlin & Snyder, Inc., the resignation to take effect next Saturday.

The news that he was leaving dropped like a bombshell among his colleagues, who received it with great regret, as well as creating a stir in other music circles.

Mr. Abrahams, who is the husband of Belle Baker, has been connected with the concern for eleven years, and in his publishing ventures was also backed by Henry Waterson. For the past three years, since Max Winslow went with Irving Berlin, Inc., Abrahams has been general manager of the professional department and was considered unusually successful. The principal reason given for his resignation is that he is in need of a month's vacation at least, and wants to get away from the music business for a while.

Ted Snyder is expected to take charge of the professional department after Saturday, with the assistance of Harry Hoch, who has been in charge of the floor and right hand man of Abrahams.

Abrahams is said to be considering going into the publishing business and has received one or two offers to become a partner with established firms.

### AM. SOCIETY TO PUBLISH PAPER

The American Society of Composers, Authors and Publishers is considering the publication of an official organ quarterly or more often, in which matters of universal interest to the Society members could be published. The matter has been under consideration for some time, and it is possible that the intended publication will be patterned after the one issued by the Performing Rights Society Limited of London, the English A. S. C. A. P.

The second issue of "The Performing Rights Gazette" is out this month and is edited by James M. Glover. It is published quarterly and the current issue contains fifty pages, including various items of general interest to the members of the English society. This includes an editorial, an important copyright action, correspondence from members, etc. Many pages of advertising, almost wholly from reputable English music houses are also contained in the Gazette, which is well printed and bound in an attractive paper cover.

### SONJA A HIT FOR MARKS

For some time, visitors returning from Europe have been talking about "Sonja," a Russian Ballad, which was the reigning musical craze. The E. B. Marks Co. won the race among the publishers, in securing this prize. Willie Howard had a special version written for himself on the lyric and has made it a sensation in the "Passing Show" at the New York Winter Garden. The melody is published with both the ballad lyric as sung abroad and the American comedy version.

### VON TILZER IN VAUDEVILLE

Harry Von Tilzer will make his vaudeville debut on November 9. He will break his act in in one of the neighborhood houses and come into New York the week following. One of the features of his act is a cleverly put together medley of his old-time song hits. It is made up of over forty of his songs, all of which, written during his thirty years' writing career, scored a success.

### HEAGNEY WITH TRIANGLE

Billy Heagney is now connected in the professional department of the Triangle Music Company. Mr. Heagney was formerly in vaudeville being one of the team of McDermitt and Heagney, and more recently has been writing special material for acts.

### THE FAKE SONG PUBLISHERS

The first big edition of literature exposing the methods of the fake song publishers, issued by the Music Industries Chamber of Commerce has been exhausted, and a nation-wide response has been received to the campaign against the swindlers of amateur song-writers.

In the distribution of the literature, efforts were made to reach the "sucker" who has been misled, and as a result the offices of the Chamber of Commerce have been flooded with letters from those who have been mulcted. The post office authorities and various publications also took up the matter, with the result that many fakers have been brought to justice, and some of their new schemes shown up. In order to answer the letters received by the Music Industries Chamber of Commerce, a form letter will be gotten out that will further benefit the gullible writers.

Due to the campaign, among others brought to justice were two Chicago men, W. L. Needham and Emerson C. Needham, operating the Songwriter's Exchange, at 1714 North Wells street, Chicago. They were held recently for the grand jury by U. S. Commissioner Jas. R. Glass. They are said to have obtained over \$20,000 in a few months from amateur song-writers under the pretense that their songs were to be published.

A new scheme was reported from Buffalo where the publishers offer to make the amateur a staff writer, upon purchase of stock in his enterprise. The Better Business Bureau of the Chamber of Commerce is giving this scheme its attention.

### MILLS SONGS ON BOTH SIDES

Jack Mills, Inc., had the unusual experience during the past week of having two different mechanical companies release records with Mills songs on both sides of the disks. The Victor Record Company recently released 18941 "Mister Gallagher and Mister Shean," on both sides, and the Columbia Record Company, on October 3, released 3694 "I'll Stand Beneath Your Window Tonight and Whistle." "When You and I Were Young Maggie Blues," also two Mills songs.

### LEW COLWELL WITH HARMS

Lew Colwell, who was associated with Bert Grant while he was in the music business a short time ago, is now in the professional department of Harms, Inc. Mr. Colwell is paying particular attention to the Harms ballad, "Love Sends a Little Gift of Roses."

### LOPEZ PICKS DOWN SOUTH

The star hit of the Hawkes Catalog has been acquired by E. B. Marks and is said to be a standard among standards of its type. Vincent Lopez has selected this number as a twin hit to the "Parade of the Wooden Soldiers."

### DIRECTOR PLACES SONG

"Billie," a fox-trot melody number by George D. Lott, and Joe Sanders, musical director of the Muehlbach Hotel, Kansas City, has been accepted by Jack Mills, Inc., and will be the next big plug song to be released.

### DONALDSON SIGNS WITH REMICK

Walter Donaldson, song writer, has signed to write exclusively for Jerome H. Remick & Co. for a period of two years.

### CANTOR IN NEW JOB

Harry Cantor is now connected in the professional department of Ager, Yellen and Bornstein, having joined the staff last Thursday.

### VICTOR STOCK INCREASE

TRENTON, N. J., Oct. 30.—A certificate of amendment to the certificate of incorporation has been filed with the Secretary of State by the Victor Talking Machine Co. of Camden which states that the authorized capital stock has been increased from \$5,500,000 to \$35,500,000. The stock has been divided into 350,000 shares of common stock, aggregating \$35,000,000, and 5,000 shares of preferred stock amounting to \$500,000.

### GILBERT FOR LOEW HOUSES

L. Wolfe Gilbert, who recently completed a tour over the Loew Circuit, has been booked for a route over the same circuit, playing in and around New York City. He is using practically the same act, with Fritz Leyton and Vincent Alaria assisting him. Gilbert's new song, "The Natchez and the Robert E. Lee," is being featured, plus some of his other numbers.

### BEHIM IN CHICAGO

Arthur Behim, professional manager for Harms, Inc., left Sunday for Chicago, where he will spend some time in the interest of the concern's professional department numbers.



# BURLESQUE

## NEW HOUSES ON MUTUAL CIRCUIT

### PEOPLES AND GAYETY OPENING

Louisville and Cincinnati will go on the Mutual Circuit, as first announced in the CLIPPER of last week.

The Gayety, in Louisville, opened this week with "Heads Up." This show jumped from Cleveland to Louisville. The Mutual shows will play the Peoples in Cincinnati commencing next Sunday. This house will open with "Heads Up." Louisville will be played after the lay off week after Baltimore. The shows going from Louisville to Cincinnati, then to Indianapolis, Columbus and Cleveland.

The Family Theatre, Rochester, closed as a Mutual house last Saturday night with the "Mischiefs Makers." The business at this house did not warrant playing the attractions of the circuit any longer.

By placing Louisville and Cincinnati on the circuit, it will fill in two lay off weeks—the week between the New Empire and Band Box, Cleveland, and the Rochester week. The shows will now jump from Buffalo to Utica.

The "Baby Bears" jumped Saturday night from the Howard, Boston, to the Bijou, Philadelphia. The "Georgia Peaches" went from the Olympic, New York, Saturday night, to the Lafayette, New York.

The shows laying off this week are "Pell Mell," after Scranton. This show played the Bijou, Philadelphia, earlier in the season. They go to Baltimore next week. "Pepper Pots" are laying off in Indianapolis, and the "Lid Lifters" are laying off after Utica.

The route will run after this week: Gayety, Brooklyn; Lyric, Newark; Majestic, Wilkes-Barre; Majestic, Scranton; Bijou, Philadelphia; Folly, Baltimore; lay off week, Gayety, Louisville; Peoples, Cincinnati; Broadway, Indianapolis; Lyceum, Columbus; New Empire, Cleveland; Band Box, Cleveland; Garden, Buffalo; Park, Utica; Majestic, Albany; Plaza, Springfield; Howard, Boston; Lafayette, New York; Olympic, New York; Star, Brooklyn, and the Empire, Hoboken.

The first censor to be appointed is Dan Dody. He was appointed last week and started on his new duties on Monday of this week. Dody will travel over the circuit and look the shows over and will notify the office of any changes he thinks necessary with the shows so far as book, costumes, scenery and dancing numbers are concerned. Dody has for years been producing numbers for shows on the burlesque circuits. There will be another censor appointed in a few days, making the board composed of two members, who will spend most of their time on the road.

The "Georgia Peaches" will be the last Mutual Circuit show to play the Lafayette for a while. The manager of the house claims that his audiences liked the shows and are buying them, but due to previous bookings he cannot play them for a few weeks.

Next week a colored show will play there. The following week I. M. Wein-garten's "Follow Me" company will open there and are booked for four weeks. This show has been doing big business in every city it has played and has been held over from one to four weeks in each town, so it can't be said now just how long "Follow Me" will stay at the Lafayette. However, when it closes, the management claim that the Mutual shows will return there.

Business in general with Mutual shows is good.

### MURPHY WITH UNIT SHOW

Frank "Rags" Murphy closed with the "Talk of the Town" last Friday. He is to open with Jack Singer's "Hello New York" on the Shubert Circuit in Cleveland next week. Ike Weber booked Eddie Hall with the "Talk of the Town" in Murphy's place. Hall was with Jimmie Cooper's show on the American Circuit last season.

The entire "Talk of the Town" company presented Murphy with a beautiful gold watch after the performance at the Casino, Brooklyn, last week, as a token of friendship, with their good wishes for his future success.

### HOUSE WARMING AT HICKMAN'S

Mr. and Mrs. Lee Hickman had a big house warming in their new home in South Brooklyn last Sunday night, just before Hickman left on his Western trip with the Reeves Show. A number of friends of the couple were present and bade Hickman a fine farewell. Mrs. Hickman joins her husband for a few weeks later on in the season.

### WATSON CELEBRATES BIRTHDAY

Billy Watson celebrated his fifty-fifth birthday last Wednesday at Miner's Bronx. The chorus girls presented Watson with a handsome silk bath robe, while the principals were generous with other presents. This is the fifth year that Watson claims it was his fifty-first birthday, according to one of the old-timers with the show.

### ABBOTT FORMS A CLUB

BUFFALO, N. Y., Oct. 30.—Harry Abbott, manager of the Garden Theatre, which plays the attractions of the Mutual Circuit, has started a social club here which he calls the Ostrich Club, in which he is fast gathering in the young men of the city. He is assisted in the work by Jake Lavine, treasurer of the same theatre.

### MILDRED COZIERE CLOSES

Mildred Coziere will close with the "Band Box Revue" at the Empire, Hoboken, this week and will return to her home in Cleveland. She has not been well recently and gives this as the reason for her closing. Nellie Nice will take her place in the show and will open at the Gayety, Brooklyn, next Monday.

### ADA LUM WITH REEVES

Ada Lum opened with the Reeves Show at the Casino, Philadelphia, Monday. Miss Lum took Mabelle Gibson's place, who left the show to return to Paris, where she had been for three years before returning to this country last June.

### CHANGE IN "HIPPIITY HOP" CAST

TOLEDO, O., Oct. 30.—Snyder and Lintz will close with Peck and Kolb's "Hippity Hop" at the Empire, this week. Archie Fault, who has been doing a "single" in vaudeville, joins the show and will open here Saturday night.

### LEW DEAN CLOSING

Lew Dean will close with the "Social Maids" at Miner's Bronx Saturday night and leaves at once for Chicago, where he will join Cain and Davenport's "Mimic Worlds." He will open with that show November 12.

### MAC FOR GARDEN SHOW

Charlie Mac has been engaged for the new show which will open at the Winter Garden on or about December 5. Mac was with the Hitchcock show that closed in Philadelphia recently.

### BACHELOR IS LYRIC MANAGER

Walter Batchelor is now managing the Lyric Theatre on Forty-second street, where Douglas Fairbanks' "Robin Hood" is showing.

## SCRIBNER BACK FROM ROAD TRIP

### PENN CIRCUIT NOT TO BE DROPPED

Sam A. Scribner, general manager of the Columbia Amusement Co., returned to his desk on Monday of this week after a week's trip on the road, where he looked over several of the shows and theatres.

A rumor was circulated along Broadway that his trip was to result in something big in connection with the circuit, but this he denied.

It was learned in other quarters that the Penn Circuit of one nighters was to be dropped shortly. Mr. Scribner stated that this was not true and that business was picking up each week.

Williamsport, one of the towns on the circuit, is to be cancelled, according to the house management, on account of the railroad time schedules, the shows getting in too late for the matinee performance.

There has been a rumor circulated to the effect that there is to be a new show put on the circuit by Hurtig & Seamon in the place of "Rockets." This the circuit's general manager said he knew nothing about. Another story widely circulated along Broadway to the effect that another house was to be placed on the circuit in New York City could not be confirmed.

### STONE & PILLARD RETURN

George Stone and Etta Pillard will return to burlesque next week. They are now rehearsing with a new cast and will open in Providence next Monday. In the cast besides Stone and Pillard are Billy Baker, Sammy Wright, Billy Gaston, Eleanor Wilson and Russell and Conroy. Moe Seigerman will go ahead of the show and Maurice Cain will be the manager, while the show is in the East.

They will be seen in the "Social Maids" show.

### SHUBERT IN EUROPE

HAMBURG, Germany, Oct. 20.—Hughy Shubert arrived here today on the S. S. Reliance, from New York. Shubert will spend a few weeks with his parents in Bohemia and will return to New York about Thanksgiving Day. He is well known in the States as a musician, having charge of the orchestra at the Star and Gayety Theatres, Brooklyn, N. Y.

### JOHNSON'S PARENT DIES

OMAHA, Neb., Oct. 30.—E. L. Johnson, manager of the Gayety Theatre here, has just returned from a trip to Phoenix, Ariz., where he was called on account of the death of his stepfather, H. G. Griswold. Mr. Johnson's mother died in Long Beach, Cal., on July 30.

### BURNS IS "HIPPIITY HOP" MANAGER

Charlie Burns is managing Peck and Kolb's "Hippity Hop" on the Columbia Circuit. Burns formerly managed this firm's "Follies and Scandals" show on the Mutual Circuit and for many years was treasurer of the Star, Cleveland.

### GAYETY, BALTIMORE, OPENS

BALTIMORE, Md., Oct. 30.—The Gayety Theatre, under the direction of Jimmy James, opened here Saturday night, as a stock burlesque house. Micky Markwood and Johnny Baker are the comedians.

### CLOSE WITH "FINNEY REVUE"

Mary McPherson and the Three Voices, a singing trio, closed last week with the "Frank Finney Revue" in Dayton.

## "FOLLY TOWN" AT THE COLUMBIA IS A PLEASING SHOW

A very pleasing entertainment is James Cooper's "Folly Town," which is in ten scenes. The book is by Billy K. Wells, music by Melville Morris, shoes by I. Miller and the costumes by Abe Furman.

Wells has written four big comedy scenes for this show and when we say big we mean it. He has given the shows a number of other smaller scenes, but they are all good laugh getters. The special music is catchy and worth while, the costumes and shoes blend well and are beautiful.

The comedy portion of the programme is handled in excellent style. Why not? Cooper has one of the funniest comedians in burlesque with this show, in Gus Fay. This fellow has been entertaining burlesque fans for years and the way he is going now, he is good for many years to come. Fay is using the stomach pad and chin piece, going back to the make-up and character he did with Joe Hollander fifteen years ago. To us he is just as funny now as he was then. In fact in the comedy line, he is an artist and it is a pleasure to watch him work. He is successful this season and the same funny little "Dutch" comedian as in the past.

Lester Dorr is the second comedian. Dorr has much to do this season, in fact he has more scenes than any time he has been working for Cooper. Dorr is making good and is proving himself a clever "tramp" comedian.

The first part of the show he wears rather tight fitting clothes; in the burlesque he changes to the misfit comedy suits. He is working easy and is a good foil for Fay.

As a character man there is no better in this branch of show business than Harry Kelly. Kelly has much to do, in fact he is in most of the scenes. He plays several different roles and plays them well. In three of the scenes his work stands out. A very clever actor is Kelly. Jimmy Holly, a neat appearing chap, has a number of opportunities and handles them well in scenes; he seems right at home.

The most stunning woman in the company is Dolly Rayfield, an unusually attractive blonde. Miss Rayfield is beautifully gowned and she knows the art of wearing dresses. She carries herself most gracefully and displays a wonderfully formed figure in her tight fitting gowns. Not alone does Miss Rayfield look beautiful but she is clever as well. She reads lines nicely, does a clever bit of business in a drinking scene and renders her numbers excellently. She is a fine type for a show and an asset.

Jacque Wilson, a newcomer at the Columbia, crowned herself with success. She is a different type of woman than we usually see in burlesque, striking in appearance, a brunette of a "vampish" character and real smart looking. Miss Wilson is the ingenue, she is clever with her lines, in fact her every word is said in a most distinct manner. Her voice is clear and rich. She can put over a number in a snappy way and she dances prettily. Her dresses are pleasing to the eye. This young lady will bear watching as with a little more experience she will develop into a corking fine performer.

Mildred Holmes and Helen Andrews are the sopranos. Miss Holmes, a shapely little person, full of life and action, put her numbers over with a lot of "pep." She does nicely in the scenes and displays pretty dresses.

Miss Andrews has several fast numbers, which she sells in a fine manner. She, too, does well in the scenes and looks pretty in her dresses. Lucille Harrison, who does not appear after the opening of the show until 3.05 has several numbers. Her gowns are very attractive.

William Blett, George Wink and Henry Hemly have small parts and do very nicely in them. The girls in the chorus work fine. The scenery and electrical effects are very good.

The "quarrel" scene is amusing as Fay, Kelly and Miss Holmes do it. It is a different scene than the old "quarrel" bit.

The "wearing tights" scene pleased as Fay, Dorr, Holly, one of the trio men, and Miss Rayfield did it.

Miss Holmes went big in her xylophone specialty in which she offered three numbers. Her playing of this musical instrument is very artistic. A real clever scene beautifully staged is the raft scene, showing a raft at sea, with four men shipwrecked.

The "Snappy Trio," three young men in white funnel suits, offered three numbers.

The "college campus" scene was another good piece of work from the pen of Wells and cleverly carried out by the entire company. Kelly is excellent in this scene and Fay and Dorr injected plenty of laughs in it.

Miss Harrison sang "Indiana" in her specialty and did very nicely.

The "drinking" scene proved a good comedy, with Dorr, Holly and the Misses Rayfield and Holmes. Miss Rayfield's idea of an intoxicated woman was fine and she did it well.

Another fine scene is the "dreamer," a dandy dramatic scene in which all the principal men take part, also Miss Andrews. Kelly's portrayal of a drug fiend was excellent given. The act is interesting.

In the "prison" scene Fay and Dorr as the prisoners kept the comedy part of the programme running at a high rate of speed to the finish of the show.

"Folly Town" is a good show and it pleased a fair sized house Monday afternoon.

SID.



# DRAMATIC and MUSICAL

## CHANNING POLLOCK IN "THE FOOL" HAS REMARKABLE PLAY

"THE FOOL," a play in four acts by Channing Pollock. Presented at the Times Square Theatre on Monday evening, Oct. 23rd.

### CAST.

Mrs. Henry Gilliam.....Maude Truax  
"Dilly" Gilliam.....Rea Martin  
Mrs. Thornbury.....Tracy L'Engle  
Mr. Barnaby.....George Wright  
Mrs. Tice.....Lillian Kemble  
"Jerry" Goodkind.....Lowell Sherman  
Rev. Everett Wadham.....Arthur Elliott  
Clare Jewett.....Pamela Gaythorne  
George F. Goodkind.....Henry Stephenson  
"Charlie" Benfield.....Robert Cummings  
Daniel Gilchrist.....James Kirkwood  
A Poor Man.....Frank Sylvester  
A Servant.....George Le Soir  
Max Stedman.....Godfrey Stein  
Joe Hennig.....Rollo Lloyd  
Umanski.....Fredrik Vøgeding  
"Grubby".....Arthur Elliott  
Mack.....Frank Sylvester  
Mary Margaret.....Sara Sothorn  
Pearl Hennig.....Adrienne Morrison  
Miss Levinson.....Wanda Laurence

Channing Pollock, in writing his latest play, evidently did so with the idea of conveying a message rather than with the hope of making a big profit from it. He seems to have done both, however, for he certainly gets his message over with decided strength from beginning to end, and the play itself, well written and excellently played, will easily take care of the profit side.

A well-born and wealthy young clergyman is the character called the "fool." He tries as best he can, according to his lights, to live and preach as Christ did. His sermons displease some of the wealthy church members and his resignation is asked for.

He goes into business and, in the employ of a big coal mining company, settles a strike. He forces his employers to grant the men many concessions, and this causes his dismissal from the position.

He next is found conducting a little mission in the poorer quarter of the city. He does everything possible for the unfortunates, spending all of his own money, and is, as often is the case, misunderstood. The men for whom he has done much turn against him, he is accused of having used his mission for his own benefit, and one of the men whose wife has deserted him accuses him of having been to blame for her fall.

Demanding that he show them some sign of his truth and goodness, the men threaten to kill him. Several attack him, and in the midst of the fight a cripple girl, who believes in him, kneels and prays for his safety. He is struck to the floor, and in her anxiety to save him she leaps up, rushes over to him and finds that she can walk. This is the "sign" and the "fool" is saved. Sara Sothorn, who in the role of the cripple child did some really wonderful acting, in this scene brought tears to eyes of almost the entire audience.

James Kirkwood, the preacher, gave a remarkable performance, and to his faithful portrayal of the minister who sacrificed all for his belief, much of the credit of the play's success is due.

Lowell Sherman plays the role of the mine owner's son, who, after he has taken the minister's betrothed away from him, is untrue to her and his dissipations ruin his health, both physical and mental. His descent is rapid and his character work, first as the arrogant, wealthy and successful young man and finally the complete wreck, is by far the best thing he has ever done.

To do justice, almost everyone in the fine cast should be mentioned.

## LOUISE HALE FOR "HOSPITALITY"

Louise Closser Hale will be the star in "Hospitality," the next production of the Equity Players at the Forty-eighth Street Theatre, and not Laura Hope Crews, as it had been mistakenly reported in several newspapers.

## BUSHMAN & BAYNE IN FILM ACT

Lewis and Gordon will sponsor a starring tour of Francis X. Bushman and Beverly Bayne in a combination silent and spoken version of "Romeo and Juliet." The production will follow along the lines of George Beban's stunt with "The Sign of the Rose."

The "Romeo and Juliet" combination will begin as a cinema play, with Bushman and Bayne acting the balcony scene in person and the film again being utilized for the finish.

## "SPRINGTIME OF YOUTH" PLEASING SHOW AT THE BROADHURST

"SPRINGTIME OF YOUTH," a musical play in three acts with book by Bernhauser and Schanzer, lyrics by Matthew C. Woodward and Cyrus Wood and music by Walter Rolo and Sigmund Romberg. Produced by the Shuberts at the Broadhurst Theatre, Thursday evening, October 26.

### CAST

Nat Podmore.....Walter J. Preston  
Peter.....J. King  
Pepita.....Zella Russell  
Hiram Baxter.....Harry McKee  
Deacon Stokes.....Harry Kelly  
Hopkins.....Larry Wood  
Polly Baxter.....Eleanor Griffith  
Richard Stokes.....J. Harold Murray  
Timothy Gookin.....Harry K. Morton  
Keziah Hathaway.....Marie Pettes  
Prudence Stokes.....Grace Hamilton  
Priscilla Alden.....Olga Steck  
Squire Hathaway.....Tom Williams  
Roger Hathaway.....George MacFarlane  
Bedelia Long.....Myrtle Lawrence  
Christopher Long.....Ben Marion  
Augustus Sharp.....Charles Peyton  
Abigail Sharp.....Venie Atherton  
Jasper Pennifer.....Jerome Hayes  
Lavina Pennifer.....Gertrude Hillman

Add another to the list of musical plays that will linger on Broadway for a while, for "The Springtime of Youth," which came to the Broadhurst Theatre Thursday night, seems destined to stay for some time to come. The book is a fine blend of high and low comedy, the music is tuneful, the costumes are in good taste, if not lavish, and the principals are more than adequate. Of course, the chorus is well rehearsed.

"The Springtime of Youth" concerns a rich uncle who is supposed to have been lost in a shipwreck off the coast of Brazil but who turns up in the town of Portsmouth during the year 1812, very much alive and kicking. The fun starts from that time on, or even before that.

There are some excellent voices in the play and some fine comedy work. Harry K. Morton does some funny dances, at one time taking part in a duet while standing on his head. Harry Kelly also contributes largely to the fun of the evening. George MacFarlane is in good voice and makes an acceptable hero, and Miss Steck sings sweetly and presents a charming picture. Others of note in the cast are Walter J. Preston, who has a pleasing tenor voice, J. Harold Murray, another excellent voice, and Eleanor Griffith.

J. C. Huffman, who staged the piece, has done some very fine work in this respect. The scenery is not of the dazzling kind, but fits into the picture and looks like what it is supposed to represent. The costumes are well chosen, and, taken as a whole, the production is one of the best.

## "LOVE CHILD" OUT AGAIN

A. H. Woods' production of "The Love Child" will make another start at Montclair, N. J., on Tuesday, November 7. Sidney Blackmar, Janet Beecher and Lee Baker are the featured triumvirate.

The piece has already been given hearings out of town and was brought in for revision. Equity sanctioned additional rehearsals, with the provision that any member of the company who is dropped from the cast when it next starts out must be given two weeks' salary.

## "THE LAST WARNING" THRILLING MYSTERY AT THE KLAW

"THE LAST WARNING," a play in three acts by Thomas F. Fallon, founded on Wadsworth Camp's book "The House of Fear," and presented by Goldreyer and Mindlin at the Klaw Theatre, on Tuesday evening, Oct. 24.

### CAST.

Joseph Bunce.....Worthington L. Romaine  
Genec.....Irene Homer  
Robert Bunce.....Clarence Derwent  
Arthur McHugh.....William Courtleigh  
Richard Quaile.....Charles Trowbridge  
Tommy Wall.....Victor R. Beecroft  
Mike Brody.....Bert E. Chapman  
Evelyn Henderson.....Marion Lord  
Dolly Lymken.....Ann Mason  
Harvey Carlton.....Albert Barrett  
Tyler Wilkins.....James Hughes  
Barbara Morgan.....Ann Winslow  
Jeffrey.....John W. Moore  
"Mac".....John Hall  
Joseph Byrne.....Dewey Robinson

Thomas F. Fallon had a very good base to work from in Wadsworth Camp's book, "The House of Fear." He wrote a mystery play that is as full of thrills as Germany is of promises. Clifford Brooke staged the piece. He evidently observed all the current hair-raisers and found them lacking in effect on some, so he went them all one better. "The Last Warning" is a great play for a hot day, being one grand succession of chills.

What part of the plot it is fair to disclose is about as follows: An actor-manager named Woodward is jealous that anyone else should play the part that he created. When he mysteriously disappears from his dressing room in the playhouse at Broadway and 29th street that theatre earns the reputation of being haunted. Manager McHugh undertakes to lift the spell that has been cast about "The Snare" and attempts to produce it with as many of the original cast as possible in the same theatre that is supposed to be haunted. Spooks, tarantulas, flashing lights and other phenomena interfere and three men cast for the part that Woodward created are either killed or incapacitated. At one time the house is darkened and a shot is fired at the ghost of Woodward from an upper box. At another the aisles are filled with policemen attempting to apprehend the spirits. The play is ghostly, if not ghastly, all the way through, and the audience gets all the thrills they can stand for.

The action is further enhanced by the very capable cast that has been engaged. William Courtleigh plays the role of Manager McHugh in perfect seriousness and good character drawing. Marion Lord brings out the comedy in the role of a burlesque lady playing her first legitimate role admirably and Ann Mason is charming and convincing as the leading lady, who is in great terror because of the happenings about her. The rest of the cast, while not having such fat parts, make the most of what they have and do it excellently, so that the whole performance is delightfully harmonious. "The Last Warning" seems destined to remain a long while in these parts if the audiences can stand the strain.

## BIG RECEIPTS FOR ZIEGFELD SHOWS

The two Ziegfeld successes, "Sally," now playing at the Forrest Theatre, Philadelphia, and the "Follies," running at the New Amsterdam Theatre in New York, are running neck and neck as regards weekly receipts. For the week of Oct. 9, "Sally" led by the margin of but two dollars and fifty cents, getting \$37,247.50, while the "Follies" played to \$37,245.

## FRAZEE SHOW FOR CANADA

The Trans-Canada Theatres, Ltd., which owns and books a circuit of theatres through Canada, have completed arrangements with H. H. Frazee, producer of "Her Temporary Husband," now playing at the Frazee Theatre, to send a company in that play over its circuit.

## VACATION FOR "LIGHTNIN'" CAST

CHICAGO, Oct. 30.—When "Lightnin'" closes at the Blackstone Theatre here on December 9, the company will take two weeks off before opening in Boston, the first lay-off since the show opened four years ago, with the exception of two days between the closing at the Gaiety Theatre, New York, and the opening at the Blackstone, over a year ago.

## "PERSONS UNKNOWN" ANOTHER MYSTERY PLAY STARTS OUT

"Persons Unknown," a melodrama in three acts by Robert Housum, presented at the Punch and Judy Theatre on Wednesday evening, October 25, 1922.

### CAST

Harry Sheridan.....John Miltern  
Peter Sheridan.....Hugh Huntley  
Blount.....Percy Carr  
Margaret Lawton.....Martha Hedman  
Dillon.....Averell Harris  
Nicholas Gregory.....Philip Lord

Another murder play came to town last week in the shape of "Persons Unknown," which E. Ray Goetz deposited for inspection at the Punch and Judy Theatre. Here a mean, lowdown murder is committed right before the eyes of the audience, which is left to wonder through three acts just how soon the murderer will be taken into custody by the police. The play is well-fashioned, at least up until the last few minutes, when the author suddenly unburdens himself of a great many illogicalities hard to swallow.

Martha Hedman and John Miltern bear the brunt of the acting, the first playing a tearful woman, by reason of the circumstances she is suddenly up against, and Miltern acting the father of the murderer, anxious to sacrifice his own life for his offspring.

Peter Sheridan, once-wild but now reforming son of a wealthy man, played by Hugh Huntley, is accused by a friend of his father of the theft of a priceless Rembrandt painting. So young Sheridan murders his accuser, and then takes off to a theatre in order to establish an alibi. His father, played by Mr. Miltern, and his father's fiancée, played by Miss Hedman, know he is the murderer, but strive to shield him. The butler in the house, who really stole the Rembrandt, is accused by the detective on the case of committing the murder. Peter's father decides to kill himself in order to cast the blame for the crime on his own shoulders, but is hindered from this action by his fiancée, who threatens that if he kills himself she will give up his son to the police.

## SUIT OVER PROPOSED THEATRE

SAN FRANCISCO, Oct. 23.—Suit to recover \$52,395.00 alleged to be due on a contract entered into with Ackerman & Harris for the plans of the theatre to have been erected at Powell and Post streets was filed last week in the Superior Court by attorneys for James W. Reid and Merritt J. Reid, architects. The agreement upon which the suit was based was entered into on July 15th, 1920, it is alleged, and by its terms the architects were to receive six per cent of the cost of the structure.

The plans for the building were never carried out, the plaintiffs allege. They base their claim for their share of the estimated cost upon their willingness to fulfil the agreement.

Trixie Grant, the California girl who represented California in the recent beauty pageant held in Atlantic City, is now a member of the company presenting a revue at Reisenweber's Cafe. She is doing a novelty dance which was staged by Rex Storey, formerly with "Spice of 1922."



## B. F. KEITH BOOKING EXCHANGE

Week of November 6, 1922

## NEW YORK CITY

Palace—"The Wager"—Owen McGivney—Bert & Betty Wheeler—Wm. & Joe Mandel—Marion Harris—Dotson—"The Realm of Fantasy"—Fanny Brice.

Riverdale—Four Yellorans—Vincent Lopes & Orchestra—Jessie Busley—Wm. Ebs—Gautier & Pony—Frances Arms.

Colonial—R. & W. Roberts—Joe. Diskay—Alexanders & John Smith—Joe Cook—Cecilia Weston—Marga Waldron—Tom. Patricia—Harry J. Conley.

Alhambra—Van & Schenck—Al. & Fannie Stedman—Kerr & Weston—Harry Burns—Hartley & Patterson—Sophie Kassmir—Lucas & Inez.

Royal—Belle Baker—Brown & Whittaker—Jos. K. Watson—Bryan & Broderick—Elm City Four. 51st Street—Yarmak—Julia Nash & Co.—Powers & Wallace—Alexander & Fields—Herman Berens—Van Cello & Mary.

Broadway—Elsie White—Sandy Shaw—Crawford & Broderick—Valerie Bergere—Walters & Walters—Garcinetti Bros.

Jefferson (First Half)—Helen Staple—Bostock's Riding School—Ben. Bernie & Band. (Second Half)—Margaret & Alvarez—McLaughlin & Evans.

Franklin (First Half)—Margaret & Alvarez—Crafts & Haley. (Second Half)—Espe & Dutton. Coliseum (First Half)—Willie Hale & Bros.—Beaumont Sisters—Elsie Plicer & Co. (Second Half)—Ben. Bernie & Band.

Fordham (First Half)—Archib & Gertie Falls—Hal Johnson & Co.—Healy & Cross—Versatile Sextette. (Second Half)—Aeroplane Girls—Marion Murray—Henry & Moore—Belle Baker—Elsie Plicer & Co.

Hamilton (First Half)—McLaughlin & Evans—Belle Baker. (Second Half)—Archib & Gertie Falls—Versatile Sextette.

Regent (First Half)—Espe & Dutton—Henry & Moore—Johnny Muldoon & Co.

## BROOKLYN

Orpheum—Deszo Retter—Yvette Rugel—Al. Wohlman—Herbert's Dogs.

Bushwick—Max Sovereign—The Briants—Joe Laurie, Jr.—Emily Lea—Elliott & Latour—Blossom Seelye.

Riviera (First Half)—Gilfoyle & Lange. (Second Half)—Dixie Four—Hal Johnson & Co.—Johnny Muldoon & Co.

Far Rockaway (Second Half)—Willie Hale & Bro.—Healy & Cross.

## BALTIMORE, MD.

Maryland—Cevene Troupe—Sophie Tucker—Redmond & Wells—Miller & Bradford.

## BUFFALO, N. Y.

Shea's—McCarton & Marrone—Newell & Most—Driftwood—Burns & Lynn—Grace Hayes—House of David Band—Joe Browning—The Tan Arakis.

## CINCINNATI, OHIO

Keith's—Barbette—Van & Tyson—Robbie Gordon—James Thornton—Claude & Marion.

## CLEVELAND, OHIO

105th Street—Homer Romaine—Will & Gladys Ahearn—Harrison Dakin—Demarest & Collette.

Palace (Opening Week)—Williams & Taylor—Harrison Dakin & Co.—Ibach's Entertainers.

## COLUMBUS, O.

Keith's—Bob Anderson & Pony—Florence Brady—Runaway Four.

## DETROIT, MICH.

Temple—The Stanleys—Betty Washington—Gus. Fowler—Lynn & Howland—Howard & Clark—Seed & Austin—Snow, Columbus & Hocter—Juggling McEanns.

## ERIE, PA.

Colonial—Nake Japs—Ernie & Ernie—Travers & Douglas Co.—Pink's Mules.

## GRAND RAPIDS, MICH.

Empress—Al. Striker—Dixie Hamilton—Holmes & Hollister.

## INDIANAPOLIS, IND.

Keith's—Vasco—Kane & Grant—Billy Sharp's Revue.

## LOWELL, MASS.

Keith's—Bert Levy—Taxi—May McKay & Sisters—Bison City Four—Sampson & Douglas—The Hartwells—Stone & Hayes.

## MONTREAL, CANADA

Princess—Louise & Mitchell—Joe Roberts—Lyndell & Macey—Florence Walton—Marino & Martin—Jewell's Manikins.

## PHILADELPHIA, PA.

Keith's—Mitty & Tillio—Chic Sale—Merian's Dogs—Rule & O'Brien—Alleen Stanley—Gordon & Ford—Frank Ward & Co.—Laughlin & West.

## PITTSBURGH, PA.

Davis—Yost & Clady—Davis & Pelle—Cabill & Romaine.

## PORTLAND, ME.

Keith's—The Show Off—Faber & Bennett—Monroe & Grant—Lew Wilson—Orren & Drew—Green & Parker.

## PROVIDENCE, R. I.

E. F. Albee—Harry Moore—Jack Little—Wm. Halligan & Co.—Ray & Emma Dean.

## QUEBEC, CAN.

Auditorium—Musical Braminos—Frank & Ethel Carmen.

## ROCHESTER, N. Y.

Temple—Willie Schenck—Thos. E. Shea—Ted. & Betty Healy—B. C. Hilliam—Irene Franklyn—Howard's Ponies.

## SYRACUSE, N. Y.

Keith's—The Saytons—Boreo—LaToyes Models—Hall, Erminie & Brice.

## TOLEDO, OHIO

Keith's—Hanlon & Clifton—Millard & Marlin—Flashes from Songland—Alice Hamilton.

## TORONTO, ONT.

Shea's—Autumn Trio—Williams & Taylor—Pauline—Moody & Duncan—Lou Telegen—Will. Mahoney—Anita Diaz Monks.

## ORPHEUM CIRCUIT

Week of November 5, 1922

## CHICAGO

Palace—Gus. Edwards—Fifer Bros. & Sisters—Niobe—Bill. Genevieve & W. Sandy—Frances Kennedy—Reynolds Donegan—Tom Smith.

State Lake—Patsy Shelly & Band—Show Off—Dainty Marie.

## DENVER, COLO.

Orpheum—Rae Samuels—Al. K. Hall—Sully & Houghton—Family Ford—Mme. Herkann—Ramsdells & Deyo—Nagfys.

## DES MOINES, IOWA

Orpheum—Johnny Singer & Dolls—Bob Murphy—Farrell Taylor Trio—Emma Carus—De Voe & Lloyd—Tango Shoes—Angel & Fuller—De Marco & Band.

## DULUTH, MINN.

Orpheum—Florens—Bernard & Garry—Duel de Kerekjarto—Folsom Denny & Band—Whitfield & Ireland—DeWitt, Burns & Tor.—Middletown & Spellmeyer.

## KANSAS CITY, MO.

Orpheum—Peggy Bremen & Bro.—Miller Girls—Lew Dockstader—H. B. Walshall—Bert Fitzgibbon—Oaks & De Lour—Ida May Chadwick—Josephine & Hennings.

Main Street—Dave Ferguson—Seven Browne Girls—Harry Jolson & Co.

## LINCOLN, NEB.

Orpheum—Anatol Friedland—Ernest Hiatt—Jessie Reed—Leon & Co.—Beth Beri—J. & J. Gibson—Armstrong & Phelps.

## LOS ANGELES, CAL.

Orpheum—Harry Watson—Bankhoff & Co.—Glenn & Jenkins—Simpson & Dean—Bevan & Flint—Roxly La Rocco—Creole Fashion Plate.

Hill Street—Senator Ford—Swartz & Clifford—Vincent O'Donnell—Karlo Bros.—Girton Girls.

## MEMPHIS, TENN.

Orpheum—Mildred Harris—Wilton Sisters—Five Musical Monarchs—Edith Clasper—Miller & Mack—Spencer & Williams—Tusciano Bros.

## MILWAUKEE, WIS.

Palace—Leavitt & Lockwood—Jones & Jones—Dugan & Raymond—Margaret Severn—Three Danolse Sisters—Six Hassans—Hurst & O'Donnell.

## MINNEAPOLIS, MINN.

Hennepin—Elly—Ben Nee One—Princess Wahletka—Wesley Barry—Wayne & Warren—Olson & Johnson—Bird Cabaret.

## NEW ORLEANS, LA.

Orpheum—Singer's Midgets—Frank Wilcox—Jimmy Savo—Fenton & Fields—L. & R. Dreyer.

## OAKLAND, CAL.

Orpheum—Morgan Dancers—Billy Glason—McCarthy Sisters—Claudia Coleman—Gordon & Day—Chandler Trio—Belle Montrose.

## OMAHA, NEB.

Orpheum—Hanakia Japs—Dave Roth—Anderson & Burt—Alexandria—Hallen & Russell—Eddie Leonard—El Rey Sisters.

## PORTLAND, OREGON

Orpheum—Williams & Wolfus—Bill Robinson—Foley & La Tour—Morton & Glass—McDevitt, Kelly & Co.—Galletti & Kokin—Lawton.

## SACRAMENTO AND FRESNO

Orpheum—Cressy & Dayne—Gretta Ardine—Bailey & Cowan—Hector—J. & N. Olms—Novelty Clintons.

## ST. LOUIS, MO.

Orpheum—Raymond Hitchcock—Storm—Harlet Rempel—Three Camerons—Magleys—Kane & Herman—Eddie Ross—Osborne Trio.

## ST. PAUL, MINN.

Orpheum—Heras & Willis—Lydel & Gibson—Tango Shoes—J. B. Hymer—Barclay & Chain—Marmelin Sisters—Walter C. Kelly.

## SALT LAKE CITY, UTAH

Orpheum—Flashes—Franklin Charles—York & King—Smith & Strong—Herbert & Dare—Corinne & Co.—Fisher & Gilmore.

## SAN FRANCISCO, CAL.

Orpheum—Hyams & McIntyre—Leo Reers—Jack George Duo—V. & E. Stanton—Jack Norton—Adolphus.

Golden Gate—Bessie Clifford—Wilson Aubrey & Co.—Frawley & Louise.

## SEATTLE, WASH.

Orpheum—Henry Santrey—H. & A. Seymour—D. D. H.—Letter Writer—Royal Gascoigne—Meehan's Dogs—Grace Doro.

## SIOUX CITY, IOWA

Orpheum (First Half)—Snell & Vernon—Edith Clifford—Volunteers—Walter Flahter—Cook, M. & Harvey—Quixy Four. (Second Half)—Keno Keyes & Melrose—Scanlon, Deno & Scanlon—Wilfred Clark—Beked Dancers.

## VANCOUVER, B. C.

Orpheum—Dr. Thompson—Burke & Durkin—Dooley & Sales—Pearson, Newport & Pearson—Andrieff Trio—Rose, Ellis & Rose—Hackett & Delmar.

## WINNIPEG, MAN.

Orpheum—George Le Maire—Alma Neilson—Perrone & Oliver—O. & F. Usher—Signor Friscoe—Juggleland—Les Gellis.

## PANTAGES CIRCUIT

Week of October 30, 1922

## WINNIPEG, MAN.

Arnold & Florence—Ryan & Ryan—Jewell & Rita—Miss Nobody—Harry Tighe—Havemann's Lions.

## REGINA AND SASKATOON

Leach Walling Trio—Kaufman & Lillian—Charanoff—Morgan & Gray—Cecil Cunningham—Byron Brothers.

## TRAVEL

Alexander Bros. & Evelyn—Maude Earle—Ridiccolo Ricco—Ben Turpin—Britt Wood—Blake's Mules.

## SPOKANE, WASH.

Weldonas—Buddy Walker—Chisholm & Breen—Bronson & Rennie—Great Blackstone.

## SEATTLE, WASH.

Lillian's Dogs—Farrel & Hatch—Tollman Revue—Great Maurice—Bensie & Baird—Little Pippifax.

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## VANCOUVER, B. C.

Three Avollos—Hanson & Burton Sisters—Joe Bernard & Co.—Three LeGrobs—DeMichelle Bros.—Four Ortons.

## TACOMA, WASH.

Daley, Mac & Daley—Tuck & Claire—Kennedy & Rooney—Kirksmith Sisters—Rigoletto Brothers.

## PORTLAND, OREGON

James & Etta Mitchell—Mills & Miller—Casler & Beasley Twins—Rising Generation—Saussman & Sloan—Prosper & Merritt.

## TRAVEL

Selma Braatz—Briere & King—Clifford Wayne—Kluting's Animals—Sidney & Styne—Kajiyama.

## SAN FRANCISCO, CAL.

Burt Shepherd—Fargo & Richards—Billy Kelly Revue—Officer Vokes & Don—Five Lameys—Welderson Sisters.

## OAKLAND, CAL.

Kitamura Japs—Mikelle Phillips—Pardo & Archer—Abbott & White—Earle Fuller's Band—Golden Bird.

## LOS ANGELES, CAL.

Jean & Valjean—Ross & Edwards—Florette Jeffrie—Fate—Rives & Arnold—Larry Harkins.

## SAN DIEGO, CAL.

Carson & Kane—Goetz & Duffy—Billy Swede Hall—Robinson & Pierce—Alexander the Great.

## LONG BEACH, CAL.

Juggling Nelson—Tyler & Crollus—Ross Wyse & Co.—Stepping Some—Page, Hack & Mack.

## SALT LAKE CITY, UTAH

Four Rocco—Hudson & Jones—Davis & McCoy—Robyn Adair & Co.—Twenty Minutes in Chinatown.

## OGDEN, UTAH

Wilfred DuBois—Marion Claire—Valentine Vox—Johnny Marvin—Fein & Tenyson—Rigdon Dancers.

## DENVER, COLO.

Samsted & Marion—Conn & Hart—Green & Dunbar—Brower Trio—Monroe Salisbury—Four Bonasettis.

COLORADO SPRINGS AND PUEBLO, COLO. Page & Green—Fulton & Burt—Al. Jennings—Walter Weems—Galliarini Sisters—Deimore & Lee.

## OMAHA, NEB.

Gordon Wilde—Ward & King—Indoor Sports—Bob Willis—Lerner Sisters—Artists in Miniature.

## KANSAS CITY, MO.

Crane Sisters—Caledonian Four—Willard Mack—Willard Jarvis' Revue.

## MEMPHIS

Three Belmonts—Ketch & Wilma—Lou & Jean Archer—Ferry Corwey.

## F. F. PROCTOR

Week of October 30, 1922

## NEW YORK CITY

Fifth Ave. (Second Half)—Bert & B. Wheeler—Cunningham & Bennett—Handers & Millies—Swift & Kelly.

23rd St. (Second Half)—H. & F. Sharrock—Lang & Blakney—Marion Wilkins & Boys—Herman Briscoe—Beatrice Morgan.

38th St. (Second Half)—Mack & Manns—Fields & Harrington—Green & LaFell—Hall & Dexter—Hats Off.

125th St. (Second Half)—Current of Fun—Host, Kelly & Co.—Whalen & McShane—Grew & Pates—Fields & Fink.

## ALBANY, N. Y.

(Second Half)—Mells & Bruin—Mattylee Lippard Co.—Grey & Old Rose—Al H. Wilson—Stars of Yesterday.

## ELIZABETH, N. J.

(Second Half)—Lyell & Grant—Tom O'Donnell.

## NEWARK, N. J.

Bert & B. Wheeler—Dotson—Sophie & Story—Ben Berne & Band—Meyers & Hanaford—Ford & Price—Around the Corner.

## MT. VERNON, N. Y.

(Second Half)—Sidney Grant—McLaughlin & Evans—Maurice Diamond Co.—Lane & Harper—Vera Gordon Co.—Rich Hayes.

## SCHENECTADY, N. Y.

(Second Half)—Derkin's Animals—Kelly & Brown—Kelso & Delmar Co.—Shaw & Lee—Tones & Steps.

## TROY, N. Y.

(Second Half)—Stanley & Dorman—Kramer & Griffin—Jeannette & Childs—Hartley & Patterson—Lyons & Yosco—Doctor Shop—Nat & J. Farnum.

## YONKERS, N. Y.

(Second Half)—Whelan & Brant—Ruth Royle—Jack Joyce.

## POLI CIRCUIT

Week of October 30, 1922

## BRIDGEPORT, CONN.

Palace (Second Half)—Class, Manning & Class—Gladys Correll Co.—Big City Four—Manrico Golden Co.

## HARTFORD, CONN.

Capital (Second Half)—LeRoy Bros.—Violet & Lois—Sampson & Douglas—Finley & Hall—Vincent Lopes Band—Louise Carter.

## NEW HAVEN, CONN.

Palace (Second Half)—Winton Bros.—Gerald Griffin Co.—Ona Munson Co.—Six Chorus Ladies.

## SCRANTON, PA.

Poli's (Second Half)—Reddington & Grant—Bird Children—Melody & Steco—Brooks & Morgan—George Moore Co.

## SPRINGFIELD, MASS.

Palace (Second Half)—Nestor & Vincent—Herman Berens—Welcome Inn—Bison City Four—The Three Whirlwinds.

## WATERBURY, CONN.

Palace (Second Half)—The Fieldings—Mollie Baker—Johnny Dulson & Co.—Elliott & LaTour—Marry Me.

## WILKES-BARRE, PA.

Poli's (Second Half)—Gordon & Rica—B. A. Rolfe Revue.

## WORCESTER, MASS.

Poli's (Second Half)—Burch & Thornton—Jean Boydell—Hello Wife—Fred & T. Hayden—Johnny Muldoon Co.

## B. F. KEITH BOOKING EXCHANGE

Week of October 30, 1922

## NEW YORK CITY

Broadway—Moss & Frye—Janet of France—Al Raymond—L. & H. Ziegler—Bostock's Riding School—Rae Eleanor Hall—Sarah Padden Co.—Nathan & Sully.

51st St.—Barrett & Cuneen—Dixie Four—Besso Rotter—Bryant & Broderick—Cecilia Weston.

Coliseum (First Half)—Leach's Band—Primrose Four—Henry & Moore—Circumstantial Evidence—Frank Work Co.—Gosler & Lusby—Swor Bros. (Second Half)—Crawford & Broderick—Viriane—Boyce Combe.

Fordham (First Half)—Will Hale Bros.—Race & Edge—Rice & Werner—Dreams—Ruth Kaye. (Second Half)—Jos. K. Watson—Alleen Stanley—Miller & Chapman—Keane & Whitney—Frank Work Co.—Humphrey's Band.

Franklin (First Half)—Lewis & Norton—Garcinetti Bros.—Hughes & Lady Friends—Howard & Lewis—Brooks, Johns & Ten Orch. (Second Half)—Golden Gate Trio—O'Neill & Plunkett—Ar. Sullivan Co.—Versatile Sextette—Alexander & Fields—Aeroplane Girls.

Hamilton (First Half)—Walters & Walters—Jos. K. Watson—Piano Trio—Aeroplane Girls—Miller & Chapman—Diani & Rubin. (Second Half)—Claire & Atwood—Rome & Gaut—Loroth Hamer—Race & Edge.

Jefferson (First Half)—Frances Arms—Cartmell & Harris—Versatile Sextette—O'Neill & Plunkett—Golden Gate Thren—McCart & Bradford. (Second Half)—Willie Hale Bro.—Henry & Moore—Vrow & Pates—Wayburn Dancing Dolls—Powell Sextette.

(Continued on page 25)

## SERV-US EXPRESS

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**"KEEP ON BUILDING CASTLES IN THE AIR"**

FOX-TROT SONG BY PERCY WENRICH -- 'NUFF SED

**"MOON RIVER"**

THE BIG WALTZ SONG SUCCESS OF THE YEAR

**"THRU THE NIGHT"**

BY THE WRITER OF "MISSOURI WALTZ"—THE WORLD'S GREATEST HIT



**FORSTER MUSIC PUBLISHER, INC. 235 S. WABASH AVE. CHICAGO**

### FILM PLAYS CLOSING

"Who Are My Parents," the film play, closed at the Lyric last Sunday night, after a run of ten weeks.

"Monte Cristo," another silent drama, closes tonight (Wednesday), at the Forty-fourth Street Theatre, to be followed by the new William Fox photoplay, "The Village Blacksmith."

Dos and Glickman are rehearsing a new act called "Interruptions."

### HELMS ON PANTAGES TIME

Frank Helms, who has been playing motion picture theatres booked by the Carrell Agency for several weeks past, opens on the Pantages Circuit in vaudeville this week at the Lyric in Indianapolis, Ind. He was called to Chicago last week by the illness of his wife, Stella Helms, formerly with him under the team name of Helms and Evans, until her retirement from the stage three years ago. Mrs. Helms is recovering at last reports.

### HOTEL OWNER SUED

Gilbert F. Stevenson, proprietor of the Mirimar Hotel, Santa Monica, Cal., is being sued by the American Society of Composers, Authors and Publishers for two alleged infringement violations of copyrighted music belonging to the society's members.

Stevenson is the author of the letter sent on May 25 last to Philip Cohen, Los Angeles attorney for the A. S. C. A. and P., in which he denounced the society, its members and those at the head of the organization. He declared in the letter that he would instruct his musicians to play only music which did not make it necessary to pay a license fee to "blackmailers," etc., and would rather jazz "Nearer My God, to Thee," than play "Ain't We Got Fun," for it was a better song. Under no circumstances, he wrote, would he pay a license fee and his intention was to boycott the music belonging to the society's members.

According to the evidence gathered by the society's representatives, on October 7 the dance orchestra in the Hotel Mirimar played selections copyrighted and owned by certain members of the A. S. C. A. and P.

Emily Stevens has been signed for the leading role of "The Sporting Thing To Do," a new play by Thompson Buchanan, to be produced by the Morosco Holding Company.

### CAMEO BUYS BRUNSWICK PLANT

The Cameo Record Corporation, bought from the Brunswick Record Company its big plant on Morgan street, Jersey City, N. J., which is an eight story building, fully equipped to manufacture phonograph records at the rate of 18,000 to 30,000 per day. The factory was taken over on Monday when the pressing and plating of Cameo records began at once.

The acquisition by the Cameo Company of the Jersey City plant makes three factories turning out Cameo Records, the other two being at Bridgeport, Conn., and Framingham, Mass., both of which places are working night and day shifts.

At the present rate, the total output of Cameo records is expected to approximately 150,000 records per day by the end of this week, and when the addition to the Bridgeport factory is completed, the total is expected to be the largest of any phonograph company.

### BRUNSWICK SIGNS ORCHESTRAS

Joseph C. Smith and His Orchestra now playing at the Plaza Grill, and Arnold Johnson's Orchestra playing at the Pelham Heath Inn, have been signed as exclusive artists by the Brunswick Record Company.

The Brunswick company's list of orchestras who record exclusively for them now include, in addition to the above mentioned: Isham Jones orchestra, Carl Fenton, Bennie Krueger, Gene Rodemich and the Oriole Terrace orchestras.

### INA HAYWARD IN REVUE

In addition to working at the Park Music Hall, Ina Hayward will appear in the new Revue at Murray's each night. The Revue starts at 11:30, which gives her little time after the show at the Park at night. What is bothering her is what she will do the nights Minskys have their midnight performances. There will be two next week.

**Buster Sanborn**

SOUBRETTE

RUNAWAY GIRLS, MUTUAL CIRCUIT

**AL BELASCO**

Singing and Dancing Juvenile—Also Doing Saxophone Specialty. With Laughin Thru of 1922.

**AL GOLDEN**

PRODUCING STRAIGHT MAN

LAUGHIN THRU OF 1922

**ESTELLE POWELL**

Singing—The Blues—with Cain and Davenport's "Mimic World"

Columbia Circuit

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# HARRY ROYE

**Eccentric Dancer Extraordinary**

A HIT IN "STEPPIN' AROUND," AT THE CENTRAL LAST WEEK AND AT EVERY OTHER HOUSE.



## "BAND BOX REVUE" CLEVER FAST SHOW AT THE STAR

The "Band Box Revue," one of the Vail Mannheim shows at the Star last week proved a very pleasing entertainment. It has good comedians, pretty women principals and clever men. It has a good looking chorus, in fact as pretty a lot of girls we have seen on this circuit so far this season.

The women principals have pretty dresses, as have the chorus girls. The show is fast and is made up of bits, while they are by no means new, they surely are the kind that the audience like, particularly the way they were put over.

The comedy is handled by Jack LaMont, well-known burlesque comedian and Jack Fuquay, who is new to the patrons of the Star, LaMont and Fuquay kept the comedy part of the show moving swiftly at all times. These boys do good team work, are fast and were liked last Thursday night, they took to their comedy from the start.

Howard Harrison, a tall good looking "straight" man, who has the right idea of handling comedians to get the best out of their work, in nearly every scene. He dresses well and gives a fine account of himself in this show.

Mildred Cozierre, another newcomer, a rather attractive young person, who is making her initial bow to the burlesque patrons in the East, covered herself with glory as a blue singer. Miss Cozierre is a Titian type of beauty well formed and of pleasing personality. She does well with her lines and in scenes but in her numbers she is at her best.

Trixie Ayers, a smiling and vivacious soubrette, whose blonde hair, fair skin and blue eyes makes her what she is, a real Irish lassie, witty and free of the worldly cares. This young lady makes one forget all about his troubles, she looks pleasant and happy. In the bits she does well and her solos she puts over for encores. Miss Ayers has pretty dresses.

Little Lillian Harrison, the ingenue soubrette has improved in her work since we saw her last season. She puts more pep in her numbers, which were well received as well as her work in the bits. She is another of those attractive blondes that the boys like so well to see. She works hard and does very well all around.

James Moore, Henry Neiser and Harry LaToy have small parts.

The "Syncopation Shimmy Flirtation" bit right after the opening of the show was well done. LaMont, Fuquay, Harrison and the Misses Cozierre, Ayres and Harrison appeared in it and carried the producer's idea out very well.

The "drunk" bit was given by Fuquay, Harrison and the Misses Cozierre and Harrison and it pleased.

LaMont did nicely in a chorus girl number, working up the comedy with several of the girls. This was followed by a comedy talking bit by LaMont and Harrison.

Fuquay and Harrison were successful following in another talking bit that was amusing.

The "vamp" bit was handled well and finished with a big laugh. It was offered by Fuquay, LaMont and the Misses Cozierre, Ayres and Harrison.

Miss Cozierre scored in her singing specialty in one. She appeared in a stunning black gown and looked as stunning as the gown. Offering two numbers, which she sang in a strong, powerful voice, she went big.

The "Radio Phone" bit was given by LaMont, Harrison and the Misses Ayres, Harrison and Cozierre, went well.

James Moore offered a banjo specialty in one and pleased.

Fonda, a contortionist, did his specialty in two, working on ropes, fixed up to represent a cob web.

Moore and Miss Harrison did nicely in a singing specialty in one, which worked into the finale of the first part.

The "Band Box Revue" is a good fast show, it has plenty of scenery and props, also pretty and catchy numbers.

SID.

### INA HAYWOOD AT THE PARK

Ina Haywood has returned to burlesque after several years' absence. She opened with the Minsky Stock Company at the Park Music Hall Monday. Miss Haywood's last appearance in burlesque was with one of the Hurtig and Seamon's shows on the Columbia Circuit. Sam Mann is another new member of the cast who opened Monday.

Claire Freeman, prima donna, closed last Saturday night.

### PETER BLANCHARD DEAD

Peter G. Blanchard, father of George Ida and Evelyn Blanchard, died at his home in Watervliet, N. Y., Oct. 8 of dropsy. He was sixty-eight years of age and for many years had been yardmaster at Troy for the New York Central Railroad. The daughters are well known in Burlesque, having appeared with a number of Columbia and American Circuit attractions.

### MILDRED HOLMES CLOSES

Mildred Holmes will leave "Folly Town" at the Columbia Saturday night for Boston, where she is to be operated on. She will be out of the show about four weeks.

### SAUNDERS IN TAB

BALTIMORE, Md., Oct. 30.—Alex Saunders, who recently closed with the "Follies and Scandals" on the Mutual Circuit here, will start out in a new tab, he is rehearsing now. He will play a few weeks on the Gus Sun time, and start South where he will play all Winter.

### TRIO WITH REEVES SHOW

Marks Brothers and Vilate closed with the Reeves Show at the Empire, Brooklyn, last week. The All-American Trio has taken their place with the show. Ike Weber booked the new act with Reeves.

### CLARK'S FATHER DEAD

Charlie F. Clark, father of Bernie Clark, juvenile of the "Georgia Peaches," died at his home in Zanesville, O., October 21, of heart disease.

### EMILY CLARK CLOSING

Emily Clark closed at the Park Music Hall last Saturday night.

### KINDLY ACT WEEK STARTS

Kindly Act Week was launched on October 17, when over three thousand clergymen from all parts of the city attended a private showing at the Palace Theatre of the film "The Man Who Played God." The Kindly Act Week which will be observed at all of the Keith and Proctor houses beginning Monday, October 30, will be the means whereby the theatres mentioned above will give away nearly \$1,000 in prizes for reports by theatre patrons of humanitarian deeds seen near their homes.

The account of the kindly act must be real and not fictitious. Each letter must be sent to the manager of the nearest Keith or affiliated theatre and prizes will be given out accordingly. First prize in the competition at each house is \$25, second prize \$15, and third prize \$10.

### BETTY PALMER WITH "GIGGLES"

Betty Palmer, soubrette who closed recently with the "Jazz Babies," opened last week with Joe Levitt's "Giggles" at Newburgh. She replaced Doris Cherie.



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2 Parade of the Wooden Soldiers FOX-TROT SONG - CHARACTERISTIC THE PELICAN PARISIAN DANCE SENSATION	2 THE Pelican BIGGEST HIT - WEBER and FIELDS IN MY OLD PLANTATION HOME
3 Little Red School House SEASON'S NOVELTY HIT	3 Plant Myself VAN DER SCHENCK'S SOUTHERN SONG SENSATION
4 Jolly Peter EUROPEAN NOVELTY BUMMEL PETRUS	4 Rose in Underworld PAUL SPECHT'S ASTOR ROOF SENSATION
5 Whenever You're Alone MARVELOUS SONG and DANCE TUNE	5 Typical Tangle Tune MAL HALL'S BROADWAY DANCE CRAZE
6 Love's Lament INTERNATIONAL WALTZ HIT	6 Tropical South Sea Isle HIT - W.B. FRIEDLANDER'S FOUR NEW SHOWS
7 Wonderful You GUS EDWARDS' LATEST SMASH FOX-TROT	7 VAUGHN DE LEATH'S Susan 3000 RADIO FEATURE HIT IN 20 SHOWS

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In "STEPPIN' AROUND"



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**FRANCES MEADOWS**

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MOULIN  
ROUGE  
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INGENUE

**GLADYS JACKSON**

LENA DALY  
AND  
BROADWAY  
BREVITIES

PRIMA  
DONNA

**BERNICE LA BARR**

LENA DALEY  
AND  
BROADWAY  
BREVITIES

CROONY  
BLUES GIRL  
NEW THIS SEASON  
IN BURLESQUE

**GAIL BANDELL**

BUT WATCH ME  
WITH  
PECK AND KOLB  
FOLLIES AND SCANDALS

BEST  
DRESSED  
STRAIGHT  
MAN IN  
BURLESQUE

**JOE FORTE AND ROGERS ALLINE**

SINGING AND  
DANCING INGENUE  
PECK AND KOLB'S  
NEW SHOW—HIPPIITY HOP

OMIKSE  
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YES  
WITH  
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BILLY K. WELLS'  
BUBBLE  
BUBBLE

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**Powers and Perry**

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SEE WHAT  
THE CLIPPER,  
BILLBOARD AND  
TELEGRAPH  
SAID

WITH  
JAZZ BABIES

Germaine  
and  
Annetta  
soubrette and  
ingenue

**LA PIERRE SISTERS**

doing  
French Singing  
and Dancing  
Specialty with  
Town Scandals

JACK

**La MONT AND FUQUAY**

JACK

FEATURED  
WITH  
BAND  
BOX  
REVUE

BLUE SINGER  
THE SOPHIE  
TUCKER OF  
BURLESQUE

**MILDRED COZIERRE**

BAND BOX  
REVUE  
EMPIRE  
HOBOKEN,  
THIS WEEK

DANCER

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MACK'S  
MAIDS OF  
AMERICA

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(ELISA, EDUARDO, ANGEL, JOSE)

Staged by CLAUDE W. BOSTOCK

Gowns by ALLAN KRAMER

Present their new offering "FANTASIA ESPANOLA"

Orchestral Direction of GEORGE HERDLICKA

Regent (First Half)—Vivians—Alexander & Fields—Butler & Parker—J. & H. Shields—Morley & Mack—Gibson & O'Connell. (Second Half)—Cartmell & Harris—Garcetti Bros.—Home & Dunn—Rice & Werner—Walters & Walters—Pisano & Landare.

## BROOKLYN

Far Rockaway (Second Half)—Mosconi Family—J. & H. Shields—Espe & Dutton—Circumstantial Evidence—Francis Arms—Bach's Band. Flatbush—Billy Dale Co.—Vincent Lopez Co.—Little Yoshi Co.—Lockett & Hope—Margaret Ford—Norwood & Hall. Greenpoint (Second Half)—Halley Sisters—Harry Von Tilzer—Watts & Hawley. Prospect (Second Half)—John R. Vordon Co.—Dolly Kay & Co.—Leedom & Gardner—Andrew Mack. Rivera (Second Half)—Higgins & Bates—Palermo Novetty—Butler & Parker—Veterans of Variety—Eldra Morris. Henderson's, Coney Island (Second Half)—The Duponts—Lanigan & Haney—Ring Tangle—Polly Moran—Lorenberg Sisters & Neary.

## ALLENTOWN, N. Y.

Orpheum (Second Half)—McLinn & Scully—Haynes & Beck—Gilfoyle & Lang—Jim Cullen—Mildred Andrews Co.

## ALTOONA, PA.

Orpheum (Second Half)—Knapp & Cornalla—Kennedy & Davis—Jack Clifford Co.

## AMSTERDAM, N. Y.

Rialto (Second Half)—Collins & Hill—Austin & Delaney—Al Fields Co.—Ethel Sinclair Co.—The Sirens.

## ASBURY PARK, N. J.

(Second Half)—Flying Henrys—Young & Wheeler—Holland & Oden. Jefferson (Second Half)—Collins & Hill—Thorn-ton Flynn & Co.—Jack Goldie—Rose & Moon.

## BANGOR, ME.

Bijou (Second Half)—Paul Mix—Tom & Betty—Libonati—Bond Wilson Co.—Crafts & Haley—Les Kelliers.

## BAYONNE, N. J.

(Second Half)—Powell & Brown—Walsh & Ellis—Dalton & Craig—Elsie White—Checkmates.

## BINGHAMTON, N. Y.

(Second Half)—Hightower & Jones—Smith & Stritt—Springford—Jennings & Dorney—Uyeda Japs.

## BOSTON, MASS.

Boston—Gold & Edwards—Greene & Parker—Mabel Bern—Stone & Hayes—Berk & Swan. Scollay Sq.—Furnan & Evans—Are You Married?—Cooper & Ricardo—Phem & Pika. Washington St.—Paul Nolan Co.—The Dohertys—McWalters & Tyson—Moran & Mack—Kavanaugh & Everett. Howard—Parisian Trio—Hall & Shapiro—Man Off the Ice Wagon.

## BRADFORD, PA.

(Second Half)—Carmen Ercelle—Reiff Bros.—Paul & Goss—Western Days.

## BROCKTON, MASS.

Strand (Second Half)—Gene Morgan—Marshall Montgomery—Morgan & Binder—Nellie Arnaut & Bro.

## CAMBRIDGE, MASS.

(Second Half)—Redfern & Winchester—Mohan & Newman—Laura Pierpont Co.—Law Brice—A Night in Spain.

## CANTON, O.

(Second Half)—Howard Nichols—Janis & Chaplow—Anderson & Graves—Miss America—Jack Lavier.

## CHESTER, PA.

Adgement (Second Half)—The Faynes—Paynton & Ward—Langford & Fredericks—Geo. Morton—Alexander Sisters Co.

## CLARKSBURG, W. VA.

(Second Half)—Binns & Grill—Charles Martin—Taylor & Bobbie—Kittner & Reaney—Dorothy Roy & Band.

## VAUDEVILLE BILLS

(Continued from page 21)

## EASTON, PA.

McLinn & Scully—Haynes & Beck—Gilfoyle & Lang—Jim Cullen—Mildred Andrews & Girls. Able Opera House (Second Half)—Four Pamakis—Joe Darcey—La Pillard Twins.

## ELMIRA, N. Y.

(Second Half)—Three Maidens—Jean Hollis—Greenwich Villagers—Richards & Cavanaugh—Dawson, Lanigan & Bryant.

## FAIRMONT, W. VA.

(Second Half)—Maggie Clifton Co.—Chapman & Ring—Frank Salero—Loray.

## FALL RIVER, MASS.

(First Half)—The Braminos—Barrett & Farnum—Lane & Freeman—Morgan & Binder—Noel Lester Co. (Second Half)—Geo. W. Moore—Peggy Vincent—Dublin Trio—North & Halliday—Daly & Berlew.

## FITCHBURG, MASS.

(Second Half)—Bohemian Trio—Princess Winona—Jack Kennedy Co.—Bender & Armstrong—Kate & Wiley.

## GERMANTOWN, PA.

Bowers, Walters & Crocker—El Cleve—Max Revue—Briscoe & Knub—Davis & Darnell—Bobby Randall—Chas. Ahern Co.

## GLOVERSVILLE, N. Y.

(Second Half)—Radium Visions—Eddie White—Claire Vincent Co.—Adrian—Thomas & Frederick Sisters.

## GREENSBURG, PA.

(Second Half)—Chas. Rogers Co.—Howard Ross—Stillwell & Fraser—Kiown Review.

## HAVERHILL, MASS.

Colonial (Second Half)—Ross & Foss—Barrett & Farnum—Berrick & Hart—Sandy Shaw—John S. Blondy & Co.

## HARRISBURG, PA.

Majestic (Second Half)—Pierlot & Scodell—Kelly & Drake—Weber & Riddor—Mack & Lane—Indian Reveries.

## HAZELTON, PA.

(Second Half)—Harry Tsuda—Harvey Devora Trio—Leon Varvara—Cameo Revue.

## HOLYOKE, MASS.

(Second Half)—Taylor, Howard & Them—Lane & Freeman—Seven Musical Nosses.

## ITHACA, N. Y.

(Second Half)—Goldie & Ward—Murray Bennett—Coo Coo Nest—Reilly & Rogers—Canton Five.

## JERSEY CITY, N. J.

Van & Vernon—Cliff Jordan—Dorothy Richmond Co.—Kola Jackson Co.—Hayes, Mack & Earl—Worth & Carney.

## LANCASTER, PA.

(Second Half)—Helen Miller—Stone & Francis—Emerald Revue.

## LAWRENCE, MASS.

(Second Half)—Baggett & Sheldon—Carol Girls—High Emmet Co.—Thornton & King—Princeton Five.

## LEWISTON, MAINE

Music Hall (Second Half)—Mahoney & Auburn—Harry Bolden—Reed & Selman—Mignon—May McKay & Sisters.

## LONG BRANCH, N. J.

(Second Half)—Man Travelling—Morton & Brown—Tracey & McBride—Morris & Shaw—Gautier's Bricklayers.

## LYNN, MASS.

(Second Half)—Five Avalons—Eddie Miller Co.—Zuhn & Dreiss.

## MANCHESTER, N. H.

(Second Half)—Gray Sisters—Boudin & Bernard—Faber & Burnett—B. & B. Creighton—Monroe & Grant.

## McKEESPORT, PA.

(Second Half)—J. & E. James—Favorites of Past—John McCowan—Girl in the Moon.

## MEADVILLE, PA.

(Second Half)—White Bros.—Holliday & Willette—Dolly Davis Revue.

## MIDDLETOWN, N. Y.

(Second Half)—Elsie Huber—Lehr & Kennedy—Wolf Sisters & Addy.

## MONTREAL, CANADA

Hunting & Francis—Creations—Maxie Lunet—Lindley's Serenaders—Tabor & Green—Chas. Irwin.

## MORRISTOWN, N. J.

(Second Half)—Williams & Daisy—Lord & Schenck—Pressler & Klais—Melodies of Yesterday.

## NEW BEDFORD, MASS.

Olympia (Second Half)—Noel Lester Co.—Rigelow & Clinton—Shone & Squires—Bi Ba Bo—Dunbar & Turner—Pedestrianism.

## NEW BRITAIN, CONN.

(Second Half)—Bernard & Betz—DeAlma—Adonis—Zemeter Smith.

## NEW BRUNSWICK, N. J.

(Second Half)—Valda Co.—Stanley & Stevens—Florence Hobson—50 Miles from Broadway—Nixon & Sons—Mallia & Dart.

## NEW LONDON, CONN.

(Second Half)—Frank Wilson—Cibbie's Musical Revue—Wills & Robbins.

## NEWPORT, R. I.

Colonial (Second Half)—The Braminos—Kennedy & Kramer—Arthur Astill Co.—Story & Clark—Roy & Boyer.

## NO. ADAMS, MASS.

(Second Half)—Bernard & Betz—Harold Kennedy—Howard & Fields—Coogan & Casey—Silva Braun Co.

## SO. NORWALK, CONN.

(Second Half)—Adonis—Ruth Goodwin—Wayne, Marshall & Candy—Snow & Narine—Six Sheikhs of Araby.

## NORWICH, N. Y.

(Second Half)—Amaros & Okey—Cleo & Co.—Stanley & Chann—Walmesley & Keating—Diamonds.

## PASSAIC, N. J.

(Second Half)—Wyoming Duo—Rogers & Donnelly—Dr. Cams—Morrissey & Young—Syncoated Seven.

## PATERSON, N. J.

(Second Half)—Fords & Woods Sisters—Mack & Reading—Knox Wilson Co.

## PHILADELPHIA, PA.

Grand Opera House—Wm. & Joe Mandell—Tom Kelly—Worlen Bros.—Val and Gamble—Mabel Burke Co.—Stanley & Birnes—Schicht's Manikins—Hal Johnson Co. Keystone—Great Johnson—Black & O'Donnell—Marriage vs. Divorce—Bloom & Sher—J. Rosmond Johnson Co. Wm. Penn—Castleton & Mack—LeMaire & Jones—Corrinne Tilton—Gautier's Bricklayers.

## PITTSBURGH, PA.

Vacca—Critchley & Dodge—Carter & Cornish—Burt Stoddard—Dan Fitch—Minstrels—Dunedin Play—Geo. C. Davis—Wally & Wally.

## JOHNSTOWN AND PITTSBURGH, PA.

Brown & Demont—Al Starnie—Jack Walsh Co.—Nathano Bros.—Chas. Keating.

## PITTSBURGH-JOHNSTOWN, PA.

Bert & Flo Mayo—McIntyre & Hope—Wm. Edmunds Co.—Josephine Harmon—The Westerners.

## SARATOGA, N. Y.

(Second Half)—Helen Moretti—Watt Bros.

## STAMFORD, CONN.

(Second Half)—Mack & LaRoe—Overholt & Young—Morley Sisters—Mercedes.

## STUEBENVILLE, O.

(Second Half)—Murray & Alma—Kitaro Japs' Trio—Alf Grant—Danny Dugan Co.

## SYRACUSE, N. Y.

Marvel & Fay—Hal Springford—Clifton & O'Donnell—Derkin's Animals—Jack Sidney—From Earth to Moon.

Proctor's (Second Half)—Jack LeClair—Flaherty & Stoning—Thornton, Flynn & Co.—Jack Golde—Rose & Mook.

## TRENTON, N. J.

(Second Half)—Bryant & Stewart—Corinne Tilton—White, Black & Useless.

## UNIONTOWN, PA.

(Second Half)—Connelly, Leona & Zippy—Crane, May & Crane—The Awkward Age—Mel Klee—The Comebacks.

## UTICA, N. Y.

Colonial (Second Half)—Clifton & O'Connor—Earth to Moon—Jack Headley Trio.

## WHEELING, W. VA.

(Second Half)—Pelot & Zimmer—Dayton & Palmer—Just Girls—Ned Nestor Girls—Four Bell Hops.

## WHITE PLAINS, N. Y.

(Second Half)—Kampala & Bell—Jean Sothorn—Bergman, McKenna & Nichols.

## WILMINGTON, DEL.

(Second Half)—Raymond Wilbert—Castleton & Mack—Delaney & Keller—LeMaire & Jones—Hank Brown Co.—Stolen Sweets.

## FRANK BACON AND NINA FONTAINE

WORLD'S GREATEST DANCING SKATERS  
on tour with Barney Gerard's Town Talk.  
Miss Fontaine's beautiful oriental dance is one of the hits of the revue.—All papers.

## YORK, PA.

Opera House (Second Half)—Four Aces—The New Doctor—Jans & Whalen—Ed Janis Revue.

## YOUNGSTOWN, O.

(Second Half)—John Geiger—Texas Four—Dinke's Comedy Mules.

## ATLANTA AND BIRMINGHAM

Hammill Sisters—Willie Smith—Ruddell & Dugan—Wilson Bros.—Sankus & Sylvera.

## BIRMINGHAM AND ATLANTA

Selbin & Albert—Arthur Lloyd—Donovan & Lee—Sharkey, Roth & Hewitt—Ethel Gilmore & Girls.

## SHREVEPORT, LA.

(Second Half)—Trennell Trio—Lionie Nace—Silver, Duval & Kirby—McGrath & Deeds—Bobby Carroll & Syrell.

## NEW ORLEANS AND MOBILE

Ryan, Weber & Ryan—Peggy Carhart—Herbert Ashley & Co.—Willie Solar—Tony & George.

## MOBILE AND NEW ORLEANS

Grace Ayer & Bro.—Cook & Rosevera—Foster & Rae—Elkins, Fay & Elkins—Don Valerio & Co.

## NASHVILLE AND LOUISVILLE

Wolford & Bogard—Maureen Englin—Keene & Williams—Al Shayne—Seven Honey Boys.

## LOUISVILLE AND NASHVILLE

Krayona Radio Co.—Princeton & Watson—Cook & Oatman—Chung Wha Four—Samaroff & Sonis.

## CHARLESTON AND COLUMBIA

Patrice & Sullivan—Countess Verona—Thornton & Squires—Joe Bennett—Rasso & Co.

## CHARLESTON, S. C.

(Second Half)—The Belldays—Marks & Wilson—Grace Nelson & Co.—Phil Davis—Kalulahi's Hawaiians.

## ROANOKE AND CHARLOTTE

The Lerays—Dore Sisters—Babies—Gilbert Wells.

## CHARLOTTE AND ROANOKE

Francis & Williams—The Keltons—Three Melvins.

## SAVANNAH AND JACKSONVILLE

Madam Jean Arnel—Carson & Willard—Ed. Blondell & Co.—Ihnis Bros.—Lynch & Stewart.

## JACKSONVILLE AND SAVANNAH

Alarcon—Fred Hughes & Co.—Force & Williams—Wylie & Hartman—Venetian Five.

## TAMPA, FLA.

Ann Gray—Walters & Gould—Ruby Raymond Three—Roger Gray & Co.—Harvard, Winifred & Bruce.

## RICHMOND AND NORFOLK

Jack Hughes Duo—Rhodes & Watson.

## NORFOLK AND RICHMOND

Toto Hammer & Co.—Dillon & Milton—Rilly Sharpe's Revue.

## CHICAGO KEITH OFFICE

Week of November 6, 1922

## CINCINNATI, O.

Palace—Cook & Valdaire—Reynolds & White—Jason & Harrigan—Octavin Handworth Co.—Chas. Olcott—Lloyd & Goodie—Melody Six.

## CLEVELAND, OHIO

Read's Hippodrome—Natalie Harrison Co.—Noble & Brooks—Lourie Ordway—Johnny Coulon—Fred Lewis—Four Erratas.

## CLINTON, IOWA

Capital (First Half)—Hager & Goodwin. (Second Half)—Chas. & H. Pilly—G. & M. Le Fevre—Billy Doss—Ambler Bros.

## CRAWFORDSVILLE, IND.

Strand (Second Half)—Stanton & May—Wilhat Troupe.

(Continued on page 27)



For—RHINESTONES—See  
the builders of the "Diamond Girl Scene" in  
"Passing Show." Also the star curtain at  
Fulton Theatre. THE LITTLEJOHNS, 228 W.  
44th Street, New York.



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**PENNEY** AND  
GEORGE  
**SHELTON**

With LAUGHIN THRU OF 1922

OLYMPIC, NEW YORK, THIS WEEK  
STAR, BROOKLYN, NEXT WEEK

COME CATCH ME  
**MAE SANTLEY**

SOUBRETTE, "GEORGIA PEACHES"—MUTUAL CIRCUIT SHOW

LAFAYETTE, 131st STREET and 7TH AVE., NEW YORK

**H. E. (HAPPY) RAY**

A New Blackface in Burlesque, But Not a New Blackface

With PELL MELL

**PRINCESS LIVINGSTON**

SOUBRETTE

SMILES AND KISSES

NEW TO  
BURLESQUE  
BUT  
WATCH  
ME GROW

**JACK CARLSON**

JUVENILE

WITH  
SMILES  
AND  
KISSES

**EUGENIA DAILEY TWINS EVELINE**

Doing singing and dancing specialty with Frances Farr and her Pacemakers

**JACQUE WILSON**

INGENUE

JAS. E. COOPER'S "FOLLY TOWN"

YES, I DANCE AND CAN PUT A NUMBER OVER. READ LINES? WELL, CATCH ME!

HAVE YOUR CARD IN THIS DEPARTMENT!

**Frank Mallahan**

BAD MAN FROM THE WEST—WITH "SLIDING" BILLY WATSON BIG FUN SHOW

**DOLLY LEWIS**

SOUBRETTE

SMILES AND KISSES

**GLADYS STOCKTON**

SOUBRETTE

JAMES E. COOPER'S BIG JAMBOREE

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**PRINCESS DOVEER**

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**HOWARD HARRISONS LILLIAN**

STRAIGHT MAN AND SOUBRETTE—BAND BOX REVUE

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THE WHISTLING GIRL INGENUE—TALK OF THE TOWN DIRECTION—IKE WEBER

**BERT AND PAULINE HALL**

Direction  
LOU REDELSHEIMER

**HOWARD E. PADEN**

Juvenile Straight with Cain and Davenport's "Mimic World"

Columbia Circuit



## VAUDEVILLE BILLS

(Continued from page 25)

### DAYTON, OHIO

Keith's (First Half)—Seven Honey Boys—McIntyre & Hurlbert—Trixie Frigans—Burke, Walsh & Nina—Jonah's Hawaiians. (Second Half)—Fisher & Hayes—Tom & Dolly Ward—Geo. C. Davis—Rainbow's End.

### DETROIT, MICH.

La Salle Garden (First Half)—Cervo & Moro—Gifford & Morton—Tom & D. Ward—Laurel Lee—Stranded. (Second Half)—Martini & Maximilian—Vernon—Harry Hayden Co.—Marquis & Lee—Evelyn Phillips Co.

### EVANSVILLE, IND.

Victory (First Half)—Wilhat Troupe—Stanton & May—Semon Conrad Co.—Chas. Wilson—Welsh, Mealy & M. (Second Half)—Carnival of Venice—Okuro Japs.

### FLINT, MICH.

Palace (First Half)—Musical Hunters—Jas. McCurdy Co.—Ottilla Corday Co.—Marcus & Lee—Bobby Van Horn—Sonia & Escorts. (Second Half)—Denyle, Don & E.—Babe & Tommy Payne—DeVoy & Dayton—Mack & Mabelle—Dougal & Leary.

### FT. WAYNE, IND.

Palace (First Half)—Vernon—Werner Amoros Three—Anna Francis—Blue Bird Revue. (Second Half)—Gifford & Morton—Three Kuhns—Along Broadway.

### HUNTINGTON, IND.

Huntington—Holmes & Holliston—Hugo Lutgens.

### INDIANAPOLIS, IND.

Palace—Weadick & La Due—Kay Nellian—Harry Gilbert—Boganny Comedians—Marston & Manley—Seattle Harmonists.

### KOKOMO, IND.

Strand (First Half)—G. & M. La Fevre—Billy Doss—Three Kuhns—The Sheik. (Second Half)—Gabby Bros.—Hager & Goodwin—Chic Supreme.

### KALAMAZOO, MICH.

Regent (First Half)—Babe & Tommy Payne—Frank & Ethel Halls—Anders & George—Sherman, Van & H.—Waldron & Winslow. (Second Half)—Sheldon Sisters—Don Lanning—Bobby Earl Co.—Cervo & Moro—Walter Baker Co.

### LANSING, MICH.

Regent (First Half)—Degnon & Clifton—Bell & Ward—Mack & Mabelle—Norris Follies—Bert Howard. (Second Half)—Musical Hunters—Frank & E. Halls—Anders & George—Sherman, Van & H.—Waldron & Winslow.

### LEXINGTON, KY.

Ben Ali (First Half)—Burnum—Chas. Keating Co.—Geo. C. Davis—Johnny's New Car—Fisher & Hurst—Sternad's Midgets. (Second Half)—Seven Honey Boys—McIntyre & Hurlbert—Eurke, Walsh & Nina—Trixie Frigans—Jonah's Hawaiians.

### LIMA, OHIO

Faurot (Second Half)—Wilbur & Adams—Laurel Lee—Smith & Barker—"Miss America."

### LOUISVILLE, KY.

National (Plays Princess).

### NASHVILLE

Ryan, Weber & Ryan—Peggy Carhart—Willie Solar—Tony & George—Rainbow's End.

### MUSKEGON, MICH.

Regent (First Half)—Denyle, Don & E.—Ruth Ghanville Co.—Earl & Edwards. (Second Half)—Bell & Wood—The Leightons—Norris Follies.

### RICHMOND, IND.

Murray (First Half)—C. & H. Polly—Haden, Goodwin & R.—Chic Supreme. (Second Half)—Ann Francis—Semon Conrad Co.—Chas. Wilson.

### SAGINAW, MICH.

Jeffers Strand (First Half)—Blaney & White—Dougal & Leary—De Voy & Dayton—The Leightons—Martini & Maximilian. (Second Half)—Nell & Eva—Ottilla Corday Co.—Jas. McCurdy Co.—Bert Howard.

### TERRE HAUTE, IND.

Liberty—Frank Rogers—Follis Sisters—Behm—Raymond & West.

### WESTERN VAUDEVILLE Week of November 6, 1922

#### CHICAGO, ILL.

Majestic—Althea Lucas & Co.—Georgia Howard—Robt. Henry Hodge & Co.—Bayer & Fields—Billie Gerber Revue—Leo Haley—Beckwith's African Lions—Coley & Jaxon.

## HELP WANTED

Help me out by buying fancy work of all kinds, from former artist. Must meet bill of seven hundred dollars, by Dec. 27th. Prices reasonable. Marie Layton, St. Charles, Ill.

### ONE DOLLAR

pays for MADISON'S BUDGET No. 18, containing an almost endless assortment of bright sure-fire monologues, acts for two males, and for male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Send orders to L. J. K. HEIL, Business Manager of MADISON'S BUDGET, 1852 Third Avenue, New York.

Lincoln (First Half)—Parker Bros.—Broderick Wynn & Co.—Rubin & Hall. (Second Half)—J. C. Lewis, Jr., & Co.—John & Winnie Hennings.

American (First Half)—O'Brien & Hall—Garfield & Smith—Four of Us. (Second Half)—Three Little Maids—Jerry & Gretchen O'Meara—Parker Bros.—Earle & Edwards.

Kedzie (First Half)—Hill & Quinnell—Villani & Villani—Harvey, Haney & Grace—Will & Mary Rogers—Casting Campbells. (Second Half)—Sealo—O'Malley & Maxfield—Cotton Pickers—Miniature Revue.

### BLOOMINGTON, ILL.

Majestic (First Half)—Broslus & Brown—Francis & Marcelle—Sherlock Sisters & Clinton—Walker & Dyer—The Manicure Shop. (Second Half)—Joseph Regan & Alberta Curless—Harvey, Haney & Grace—Frankie Kelcey Revue.

### CEDAR RAPIDS, IOWA

Majestic (First Half)—Harry La Vall & Sister—Fairman & Furman—Zeck & Randolph—John & Winnie Hennings—Becked Dancers. (Second Half)—Lyle & Virginia—Paul Decker & Co.—Billy Beard—Ischikawa Bros.

### CENTRALIA, ILL.

Grand—Al. & Mabel Joy—Bob Ferns & Co.—Edmunds & Lillian.

### CHAMPAIGN, ILL.

Orpheum (Second Half)—Werner Amoros Trio—Harry Van Fossen—Four of Us—Skelly Heit Revue—Larimer & Hudson.

### DAVENPORT, IOWA

Columbia (Second Half)—Harry Lavall & Sister—Zeck & Randolph—Pantheon Singers—Christie & Bennett.

### DUBUQUE, IOWA

Majestic—Melnotte Duo—Lyle & Virginia—Pantheon Singers—Billy Beard—Ballot Five.

### ELGIN, ILL.

Rialto (First Half)—Sealo—Fitzgerald & Carroll—Shireen.

### FARGO, N. D.

Grand (First Half)—Dressler & Wilson. (Second Half)—Harry Bussey—Lillian Gonne & Co.—Roy La Pearl.

### GALESBURG, ILL.

Orpheum (First Half)—Wille Bros.—Maxfield & Goulson—Stone's Novelty Boys. (Second Half)—Fries & Wilson—Walter Manthey & Co.

### GRAND FORKS, N. D.

Orpheum (First Half)—Harry Bussey—Lillian Gonne & Co.—Roy La Pearl. (Second Half)—Mumford & Stanley.

### GRAND ISLAND, NEB.

Majestic (First Half)—Nalo & Rizzo—Mowatt & Mullen—Mile. Daisy & Stein Bros. (Second Half)—Bowen & Baldwin—Seven Solis Brothers.

### GREEN BAY, WIS.

Orpheum—Hill & Quinnell—Fenwick Girls—Kelly & Kosy.

### JOLIET, ILL.

Orpheum (First Half)—Three Weber Girls—Jack Benny—Brockman—Howard & Co. (Second Half)—Smiling Billy Mason—George Lovett & Co.

### JOPLIN, MO.

Electric (First Half)—Almond & Hazel—Correll & Dowd. (Second Half)—Kennedy & Nelson—Al. Lester & Co.

### YOUNG MAN,

23, well educated, good penman, neat appearance, refined manner, wishes position with artist's representative, theatre, or any theatrical office. Do anything. Experienced. WILLIAM CURTIN, 110 King St., City.

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## NEW JACKSON HOTEL

CHICAGO, ILLS.

Jack Seigel, Prop.—Bob. McKee, Mgr.

HOME FOR BURLESQUERS

### NORFOLK, NEB.

New Grand (First Half)—Three Romane Sisters—Jarvis & Harrison—Miller & Rainey. (Second Half)—Mowatt & Mullen—Norman & Landee—An Artist's Dream.

### OMAHA, NEB.

Empress (First Half)—Bowen & Baldwin—Humberto Bros.—Seven Solis Bros. (Second Half)—Nalo & Rizzo—Clark & Manning—Jarvis & Harrison—Mile. Daisy & Stein Bros.

### PEORIA, ILL.

Orpheum (First Half)—Joseph Regan & Alberta Curless—Christie & Bennett—Geo. Lovett & Co.—Chic Clark—The Wonder Girl. (Second Half)—Broslus & Brown—Francis & Marcelle—Walker & Dyer—Sherlock Sisters & Clinton—The Manicure Shop.

### QUINCY, ILL.

Orpheum (First Half)—Fries & Wilson—Walter Manthey & Co. (Second Half)—Wille Bros.—Maxfield & Goulson—Stone's Novelty Boys.

### RACINE, WIS.

Rialto—Lloyd, Nevada & Co.—Davis & Bradner—Shireen—Will & Mary Rogers—Ballot Five.

### REDFIELD, S. D.

Lyric—Gehan & Garretson—Worth & Willing.

### ROCKFORD, ILL.

Palace (First Half)—Fagg & White—Buddy Walton—Paul Decker & Co.—Songs & Scenes. (Second Half)—Stanley Doyle & Reno—Hughie Clark—Arthur Devoy & Co.—Tints & Tones.

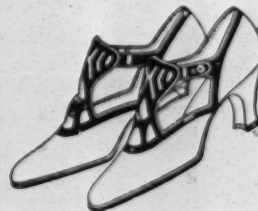
### SIoux CITY, IOWA

Orpheum (First Half)—Snell & Vernon—The Volunteers—Walter Flahter & Co.—Edith Clifford & Co.—Princess Wahletka—Cook, Mortimer & Harvey. (Second Half)—Keno, Keys & Meirwe—Princess Wahletka—Scanlan, Dennis Bros. & Scanlan—Wilfred Clarke & Co.—Quincy Four—Becked Dancers.

### SIoux FALLS, S. D.

Orpheum (First Half)—Pickard's Seals. (Second Half)—Kinzo—Walter Flahter & Co.—The Volunteers.

(Continued on page 29)



## Ballets and Ballrooms

In the theatrical profession I. Miller is expected to supply everything in slippers, from amazing creations for the Stage to beautiful models for the evening dance or the afternoon tea. He is expected to . . . because he always has!

## I. MILLER

Broadway at Forty-Sixth Street

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In Chicago—State Street at Monroe



## MEMPHIS FIVE CELEBRATING

The Original Memphis Five, with Phil Napoleon as leader, was organized in 1917 and are celebrating their fifth anniversary. Since that time this organization has been growing in popularity, until they are now appearing in three dance halls each week and are making records for eleven different phonograph companies. They appear weekly at the Palais de Danse, Brooklyn; Healy's Balconades and Healy's Danceland, at 95th street. Besides this, they are recording for the Columbia, Arto, Banner, Pathe, Actuallo, Gennett, Paramount, Regal, Brunswick and Cameo. The members of the Original Memphis Five are Phil Napoleon, leader, cornetist; Frank Signorelli, pianist; James Lytell, clarinet; Charles Panolly, trombone, and Jack Roth, drums.

## RAY MILLER AT THE ADDISON

Ray Miller and his orchestra scored a decided hit at Fox's Washington Theatre and at the Addison Hotel, in Detroit. The offices of Ray Miller, Inc., are in receipt of several requests from Southern Winter resorts requesting Ray Miller Orchestras for two and three month engagements during the busy season.

Several orchestras trained by Miller are doing well in local engagements and may be sent on tour shortly.

## YERKES HELD OVER

Harry Yerkes will not open the new cafe "The Night Boat" for some time to come as the S. S. Flotilla Orchestra, which was intended for the Night Boat is scoring such a big success in vaudeville that their booking has been extended.

Yerkes is organizing the Broadway Melody Makers to fill local engagements and to make phonograph records. This combination is formed along the same lines as the Flotilla Orchestra.

## STRICKLAND ON LOEW TIME

Charles Strickland and his orchestra are appearing this week at Loew's Metropolitan in Brooklyn. They will be featured there for the entire week. They closed Sunday night at Loew's Lyric in Hoboken.

On February 19th, 1923, Strickland and his boys open at the Million Dollar Pier, Atlantic City. This is more or less of a return engagement for Strickland as he and his men were at the pier during the entire season of 1921.

## LADIES' ORCHESTRA AT BELNORD

BALTIMORE, Oct. 30.—The Broadway Ladies' Orchestra is now furnishing the music for the Belnord Theatre, each of the ten musicians being accomplished soloists on their respective instruments. The organization comes from Wildwood, N. J., and have just completed a tour of the country. Miss Julie Baker, violinist, conducts the orchestra and Miss Mary A. Steese, a Baltimore girl, manages the organization.

## WALKER BOOKING ORCHESTRAS

Harry Walker is about to install an orchestra department in connection with his booking office. Walker has been supplying talent for several local and out-of-town cafes and has had calls for orchestras from time to time which he has been unable to fill. He is at present conducting negotiations in order to acquire a man to take over this end of his business.

## ORCHESTRA NEWS

## BLACK HAS ORCHESTRA

Johnny Black, the vaudeville artist and song-writer, who recently returned from Europe, will open in Keith vaudeville on Thursday, breaking in a new act which will come into New York shortly. He will have an orchestra of ten men with him, and will bill the act as "Johnny Black and Dardanella Orchestra." The act will be handled by the Pat Casey office, and is under the direction of Paul Specht. Johnny Black plays practically every musical instrument, in addition to being a singer and dancer.

## ORCHESTRA WITH DOLLY KAY

The Allyn-Findlay Orchestra, which was seen in vaudeville recently in an act of their own, has been reorganized, the girls taken out and men substituted, and will open shortly in the support of Dolly Kay, on the Keith time.

The combination now consists of ten pieces, with two pianos being used. This is a novelty in orchestra work of this kind, and it remains to be seen how it will appeal to the audience.

## RAPP AT THE ORPHEUM

Barney Rapp's Orchestra, which doubled the week before last at the Orpheum Theatre and the Hotel Chase, St. Louis, was held over at the Orpheum for a second week. This is the first time, with one exception, that an act has played two consecutive weeks at this house since it was erected in 1917. Papp's combination scored a decided hit at the Orpheum and has become one of the favorites of St. Louis.

## RITZ QUINTETTE REORGANIZED

The Ritz Quintette, now playing at the Ritz of Harlem, have slightly reorganized and now have a very fine Dixieland combination. The Quintette, as at present constituted, consists of Jules Tomers, leader, saxophone and clarinet; Frank Melendez, manager, cornet; Herb Holland, trombone; Bill Mathebi, piano, and Charles Merritt, drums.

## DRUMMER NOW AN ACTOR

Tommy Harris, formerly drummer for the Shubert's and with the Versatile Sextette in vaudeville, has left the orchestra line and opened Sunday night at the Ford Theatre, Montreal, as juvenile in the musical comedy stock playing at that house. His wife, Belle White, will be the sourette in the cast.

## MASINO AT GARDEN PIER

Ray Masino and his orchestra, a ten-man combination, is appearing at the Garden Pier, Atlantic City. This orchestra has been here for several months and indications are that they will continue there for some time to come. Masino is making all his own orchestrations.

## MALOTTE AT SHEA'S

Albert H. Malotte, prominent organist, has been engaged to play at Shea's Hippodrome, Buffalo, and will probably become a permanent feature there.

## ORGANIST PLACES SONGS

Jack Mills, Inc., has taken over from Albert Hay Malotte, well-known organist, two songs, one entitled "Some Day I'll Forget," a waltz ballad, and the other an Oriental fox-trot, called "Jasmin Flower," originally published by Malotte.

Mr. Malotte returned last week from the Pacific Coast, where he played for seven years in the various theatres of Jensen and Von Herberg, of Seattle. He is leaving this week for Buffalo, where he will play the world's largest organ, at Shea's Hippodrome.

## COMPOSER AT ENCAMPMENT

DES MOINES, Oct. 23.—F. A. Winters, composer of the famous song of the Civil War, "Marching Through Georgia," was present here last week at the G. A. R. encampment. Winters was the youngest band master of the Civil War, being but 17 years old when that rank was conferred on him. He served with the Sixty-third Pennsylvania heavy artillery. Though seventy years old he is still able to play the piano and has been prominent in musical circles for many years.

## REMICK SONG WITH FILMS

Several Newark theatres are using the Remick waltz ballad, "My Buddy," in connection with the film, "Skin Deep," being shown at the Branford, Tivoli, etc. Newark is considered one of the best "music towns" in the East, and although Jerome H. Remick & Co. have no branch office in that vicinity the concern expects to open one soon, with one of the present Western managers in charge.

## BIG ORCHESTRA WITH FIELDS

The Al G. Fields Minstrels have a sixteen-piece orchestra with the show this season, the musicians being recruited from theatres throughout the middle West. The orchestra is under the direction of Morris Sharr, formerly musical director of the James Theatre, Columbus, Ohio. In addition to the orchestra, the show carries a 28-piece band and a saxophone quintet.

## MAY AT LENOX TOWN HALL

May's Royal Orchestra, a seven-man combination, is playing for the dances at the Lenox Town Hall, Lenox, Mass. May has been identified with the dance music in the exclusive Lenox colony for a number of years, making his headquarters in Pittsfield, Mass.

## WAYNE SCOTT IN BUFFALO

Wayne C. Scott, formerly leader at Geyer's Old Teck, Buffalo, N. Y., and recently at La Vie, New York, will return to the Old Teck on October 23.

## DABNEY BACK AT GRILL

Gene Dabney, playing at the Knickerbocker Grill, who has been out for about a week suffering from tonsillitis, returned to work Saturday night.

## BURT MAKES ORCHESTRATION

Al Burt, playing at the Bluebird, has made his own special orchestration of "Toot, Toot, Tootsie," and will soon record it for several of the larger companies.

## SPECHT AT MONTE CARLO

Paul Specht, who has been crowned with unusual success in the orchestral and amusement field, opened Monday night with his original orchestra at the Monte Carlo Cafe, formerly the Club Maurice, managed by the Salvin-Thompson restaurant interest, and is now featured with the Dolly Sisters.

In making the announcement the Specht office declared emphatically that Paul Specht is playing at the new Broadway cafe under his own direction and leadership, and that he is in no manner whatsoever associated, connected or related to any other leader.

Specht's engagement at the Monte Carlo Cafe is for a long period, but it is understood that this will in no way interfere with a vaudeville headlining engagement.



## PAUL WHITEMAN MUSIC

Thru Paul Whiteman, Inc., the services of genuine Paul Whiteman Orchestras are now available for contract work at Hotel, Cabaret and Resort. The Service is complete, the artists, men who play for phonograph records—and the cost is surprisingly low.

Paul Whiteman Orchestras are also available for Vaudeville work in conjunction with headline acts.

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## SOUTH BEND, IND.

Orpheum (First Half)—Four Bards. (Second Half)—Barry & Layton—Stranded.

## SPRINGFIELD, MO.

Electric (First Half)—Kennedy & Nelson—Al. Lester & Co. (Second Half)—Almond & Hazel—Cortrelli & Dowd.

## ST. LOUIS, MO.

Columbia (First Half)—Jack Symonds—Edmunds & Lillian—At the Party—McConnell & West—Young Wong Chinese Troupe. (Second Half)—Paul Kirkland & Co.—Jerry & Gene.

Grand—Maxon & Morris—Hazzard & Oakes—Oh My Goodness—Jack Lee—Stuart & Lawrence—Swift & Kelly—Joe Small's Military Girls—Corradini's Animals.

Rialto (First Half)—Larimer & Hudson—Jada Trio—Bobby Henshaw, J. C. Lewis, Jr., & Co. (Second Half)—Royal Sidneys—Creedon & Davis.

## ST. JOE, MO.

Electric (First Half)—Selbini & Grovini—Mabel Harper—Bernevi Bros. & Co.—Margret & Morrell. (Second Half)—Harry Garland—Jessie Miller—Gene Mignon—Let's Go.

## SPRINGFIELD, ILL.

Majestic (First Half)—Larry Comer—McDonald Trio. (Second Half)—Will Morris—Bobby Jackson & Co.—Rubin & Hall.

## TERRE HAUTE, IND.

Hippodrome (First Half)—Will Morris—O'Malley & Maxfield—Mrs. Eva Fay—Skelly Heit Revue—Amber Bros. (Second Half)—LeHoen & Dupree—Bobby Henshaw—Mrs. Eva Fay—Jada Trio—Four Bards.

## TOPEKA, KAN.

Novelty (First Half)—Gypsy Meredith & Bro.—Louis London—Agout & Paulette—Driscoll, Long & Hughes—Let's Go. (Second Half)—Selbini & Grovini—Clifford & Leslie—De Maria Five—Wm. Armstrong & Co.

## MARCUS LOEW CIRCUIT

Week of November 6, 1922

## NEW YORK CITY

American (First Half)—Hallen & Day—Russell & Hayes—Morley Sisters—Kimberley & Page—Charlotte Meyers—Wilcox & LaCroix—Irving & Edwards—Four Baltons. (Second Half)—Chester & DeVerre—Lucy Gillette & Co.—Chas. F. Seamon—Boys of Long Ago—Lester Bernard & Co.—Adler & Dunbar—Anker Trio.

State (First Half)—Zuthus—Lee Mason & Co.—Dummies—Matthews & Ayres—Eva Tanguay. (Second Half)—Leach LaQuinlan Trio—Alton & Allen—Fiske & Lloyd—Irving & Edwards—Eva Tanguay.

Victoria (First Half)—Maurice & Girle—Jim & Betty Page—Pete Curley Trio—Eddie Foyer—Primrose Minstrels. (Second Half)—Prevost & Golet—Chad & Monte Huber—Dummies—Thos. Potter Dunn.

Avenue B (First Half)—Jennier Bros.—Irene Meyers—Archer & Belford—Calvin & O'Connor—Brevities of '22. (Second Half)—Pisci Duo—Armstrong & Howard—Varieties Supreme—Ben. Lynn—Jim, Jam, Jim Trio.

Boulevard (First Half)—Gordon, Girle & Gordon—North & Kellar—Mr. & Mrs. N. Phillips—Wilson & McAvoy—Sunbeam Follies. (Second Half)—Musical Alvinos—Barton & Sparling—Kimberley & Page—Tarzan.

Orpheum (First Half)—Nestor & Vincent—Henry & Adelaide—Burke, Larry & Burke—Eddie Clark & Co.—Ryan & Lee. (Second Half)—Bassett & Bailey—Hope Vernon—Morley Sisters—Ryan & Lee—Santiago Trio.

Lincoln Square (First Half)—Prevost & Golet—Miller, Packer & Sels—Ralph Whitehead—Money Is Money. (Second Half)—Henry & Adelaide—Lee & Beers—Ethel Roseman & Co.—Demarest & Williams—Three Martells.

Delancey Street (First Half)—Bassett & Bailey—Lee & Beers—Green & Burnett—Betty Wake Up—Barton & Sparling—Mme. DuBarry & Co. (Second Half)—Stanley, Trip & Mowatt—Melroy Sisters—Jim & Betty Page—Bekhoff & Gordon—Will, H. Ward & Co.—Sunbeam Follies.

Greasey Square (First Half)—Musical Alvinos—Melroy Sisters—Alton & Allen—Lester Bernard & Co.—Chas. F. Seamon—Stanley, Trip & Mowatt. (Second Half)—Nestor & Vincent—Charlotte Meyers—Green & Burnett—Archer & Belford—Miller, Packer & Sels—Mme. DuBarry & Co.

National (First Half)—Chad & Monte Huber—Eckhoff & Gordon—Tower & Darrell—Boys of

Long Ago. (Second Half)—Maurice & Girle—Irving & Elwood—Betty Wake Up—Wilson & McAvoy.

## BROOKLYN

Palace (First Half)—Pisci Duo—Armstrong & Howard—Varieties Supreme—Jim, Jam, Jim Trio. (Second Half)—Jennier Bros.—Irene Meyers—Calvin & O'Connor—Brevities of '22.

Warwick (First Half)—Ben Franklin & Co.—Challs & Lambert—Gulport & Brown—Hart, Wagner & Eltis—Curzon Sisters. (Second Half)—Cherie & Bates—Jack Riddy—Browning & Davis—Stanley, Hughes & Co.

Fulton (First Half)—Gladys Kelton—Murphy & Long—Little Lord Roberts—Adler & Dunbar—Leach LaQuinlan Trio. (Second Half)—Zuthus—North & Kellar—Fox & Kelly—Matthews & Ayres.

Gates (First Half)—Lucy Gillette & Co.—Irving & Elwoods—Dummies—Thos. Potter Dunn—Santiago Trio. (Second Half)—Gordon, Girle & Gordon—Helene Smiles Davis—Pete Curley Trio—Eddie Foyer.

Metropolitan (First Half)—Three Martells—Hope Vernon—Helene Smiles Davis—Demarest & Williams—Tarzan. (Second Half)—Russell & Hayes—Lee Mason & Co.—Little Lord Roberts—Tower & Darrell—Mamie Smith & Jazz Band.

## BALTIMORE

Loew—"You'd Be Surprised."

## BOSTON

Orpheum—LaToy Brothers—Brennan & Wynne—McCormack & Irving—Geo. Alexander & Co.—Tillyou & Rogers—Sheftel's Revue.

## BUFFALO

State—Cliff Bailey Duo—Nick & Gladys Verga—Virginia Pearson & Co.—Senna & Stevens—Mabel Blondell Revue.

## HOBOKEN

Loew (First Half)—Kawana Duo—Husbands Three. (Second Half)—Jack & Kitty DeMaco—Eddie Clark & Co.—Hart, Wagner & Eltis.

## LONDON, ONT.

Loew—Katherine Stang & Co.—Ed. Hill—Dodd & Nelson—Cupid's Close-up.

## MONTREAL, CAN.

Loew—Mack & Brantley—Mardo & Rome—Armstrong & Gilbert Sisters—Roebor & Gold—Bits of Dance Hits.

Loew—Downey & Claridge—Klass & Brilliant—Philbrick & DeVoe—Hughes & Pam—Greenwich Villagers.

## OTTAWA, ONT.

Loew—Chas. Ledegar—Mack & Dean—Mabel Tallafarro & Co.—Quinn & Caverly—Roma Duo.

## PROVIDENCE

Emery (First Half)—Turner Brothers—Grant Gardner—Dance Dreams. (Second Half)—Manillo—Headliners—Frank Mullane—Edw. Stanisloff & Co.

## SPRINGFIELD

Broadway (First Half)—Manillos—Headliners—Frank Mullane—Edw. Stanisloff & Co. (Second Half)—Turner Brothers—Grant Gardner—Dance Dreams.

## TORONTO, ONT.

Loew—Gibson & Price—Dunlevy & Chesleigh—Rudinoff—Dan Downing & Buddy—Dancing Shoes.

## WASHINGTON, D. C.

Loew—Frear, Baggett & Frear—Connors & Boyne—Wm. Weston & Co.—Olive Bayes—Olga & Nicholas.

## SHUBERT VAUDEVILLE

Week of November 5, 1922

Weber & Fields, Washington, Belasco. Hello Everybody, Altoona, Mishler; Zanesville, Weller; Wheeling, Court.

Plenty of Pep, Pittsburgh, Aldine.

Hello New York, Cleveland, State.

Ritz Girls of 19 and 22, Chicago, Gar-

rick.

Oh, What a Girl, Cincinnati, Shubert.

## VAUDEVILLE BILLS

(Continued from page 27)

Success, St. Louis, Empress. Echoes of Broadway, open week. Carnival of Fun, St. Paul, New Palace. Broadway Follies, one night stands. Main St. Follies, Chicago, Englewood. Midnight Rounders, Detroit, Detroit Opera House.

Say It With Laughs, Toronto, Princess. Whirl of New York, Buffalo, Criterion. Twentieth Century Revue, open week. Midnite Revels, Worcester, Worcester; Fall River, Bijou.

Stolen Sweets, Boston, Majestic. Zig Zag, Hartford, Shubert Grand. Facts and Figures, New York, Central. Spice of Life, New York, Harlem Opera House.

Troubles of 1922, Jersey City, Central; Union Hill, Lincoln.

Steppin' Around, Brooklyn, Crescent. Town Talk, Astoria, Astoria; Boro Park, Boro Park.

Gimme a Thrill, Newark, Shubert. As You Were, Philadelphia, Chestnut Street Opera House.

Frolics of 1922, Baltimore, Academy of Music.

## BURLESQUE ROUTES

## COLUMBIA CIRCUIT

American Girls—Gayety, Detroit, 30-Nov. 4; Empire, Toronto, 6-11.

Big Jamboree—Open, 30-4; Gayety, Omaha, 4-10. Billy Watson Beef Trust—Cohen, Newburg, 30-Nov. 1; Rialto, Poughkeepsie, 2-4; Empire, Brooklyn, 6-11.

Bon Tons—Hurtig & Semon's, New York, 30-Nov. 4; Cohen's, Newburg, N. Y., 6-8; Rialto, Poughkeepsie, 9-11.

Broadway Brevities—Star & Garter, Chicago, 30-Nov. 4; Empress, Chicago, 6-11.

Broadway Flappers—Empire, Toronto, Ont., 30-Nov. 4; Gayety, Buffalo, 6-11.

Bubble Bubble—Palace, Baltimore, 30-Nov. 4; Gayety, Washington, 6-11.

Chuckles of 1923—Majestic, Jersey City, 30-Nov. 4; Hurtig & Semon's, New York, 6-11.

Dave Marion's Own Show—Empress, Chicago, 30-Nov. 4; Gayety, Detroit, 6-11.

Flashlights of 1923—Lyric, Dayton, O., 30-Nov. 4; Olympic, Cincinnati, 6-11.

Follies of the Day—Columbia, Chicago, 30-Nov. 4; Star & Garter, Chicago, 6-11.

Frank Finney Revue—Gayety, St. Louis, Mo., 30-Nov. 4; Gayety, Kansas City, 6-11.

Folly Town—Columbia, New York, 30-Nov. 4; Casino, Brooklyn, 6-11.

Giggles—Casino, Brooklyn, 30-Nov. 4; Casino, Philadelphia, 6-11.

Greenwich Village Revue—Gayety, Pittsburgh, 30-Nov. 4; Colonial, Cleveland, 6-11.

Hello Good Times—Casino, Boston, 30-Nov. 4; Columbia, New York, 6-11.

Sam Howe's Show—Gayety, Buffalo, 30-Nov. 4; Gayety, Rochester, 6-11.

Hippity Hop—Empire, Toledo, O., 30-Nov. 4; Lyric, Dayton, 6-11.

Jimmy Cooper's Beauty Review—Gayety, Kansas City, 30-Nov. 4; open 6-10; Gayety, Omaha, 11-17.

Keep Smiling—Grand, Worcester, 30-Nov. 4; Miner's, Bronx, New York, 6-11.

Knick Knacks—Gayety, Rochester, N. Y., 30-Nov. 4; Lyceum, Ithaca, N. Y., 6; Lyceum, Elmira, 7; Binghamton, 8; Colonial, Utica, 9-11.

Let's Go—Gayety, Minneapolis, 30-Nov. 4; Gayety, Milwaukee, 6-11.

Maid of America—Gayety, Montreal, Can., 30-Nov. 4; Gayety, Boston, 6-11.

Mimic World—Gayety, Milwaukee, 30-Nov. 4; Columbia, Chicago, 6-11.

Mollie Williams' Show—Stone, Binghamton, Nov. 4; Colonial, Utica, 2-4; Gayety, Montreal, Can., 6-11.

Radio Girls—Gayety, Washington, D. C., 30-Nov. 4; One Nighters, 6-11.

Reeve's Show—Casino, Philadelphia, 30-Nov. 4; Palace, Baltimore, 6-11.

Step On It—Olympic, Cincinnati, 30-Nov. 4; Gayety, St. Louis, 6-11.

"Sliding" Billy Watson, Fun Show—Gayety, Boston, 30-Nov. 4; Grand, Worcester, 6-11.

Social Maids—Miner's, Bronx, New York, 30-Nov. 4; Empire, Providence, 6-11.

Step Lively Girls—Gayety, Omaha, 28-Nov. 3; Gayety, Minneapolis, 6-11.

Talk of the Town—Empire, Newark, 30-Nov. 4; Orpheum, Paterson, 6-11.

Temptations of 1923—Empire, Brooklyn, 30-Nov. 4; Empire, Newark, 6-11.

Town Scandals—Empire, Providence, 30-Nov. 4; Casino, Boston, 6-11.

Wine, Woman and Song—Penn Circuit, 30-Nov. 4; Gayety, Pittsburgh, 6-11.

Wonder Show—Orpheum, Paterson, 30-Nov. 4; Majestic, Jersey City, 6-11.

Youthful Follies—Star, Cleveland, O., 30-Nov. 4; Empire, Toledo, O., 6-11.

## MUTUAL CIRCUIT

Broadway Belles—Lyric, Newark, 30-Nov. 4. Band Box Review—Empire, Hoboken, 30-Nov. 4. Baby Bears—Bijou, Philadelphia, 30-Nov. 4.

Follies and Scandals—Band Box, Cleveland, 30-Nov. 4. Frances Farr and Her Pacemakers—Broadway, Indianapolis, 30-Nov. 4.

Georgia Peaches—Lafayette, New York City, 30-Nov. 4. Heads Up—Louisville, Ky., 30-Nov. 4.

Hello Jake Girls—Howard, Boston, 30-Nov. 4. Jazz Babies—Lyceum, Columbus, 30-Nov. 4.

Jazz Time—Park, Utica, N. Y., 30-Nov. 4. Kandy Kids—Garden, Buffalo, New York, 30-Nov. 4.

Laffin' Thru—Olympic, New York, 30-Nov. 4. Limit Girls—Folly, Baltimore, 30-Nov. 4.

London Gayety Girls—Empire, Cleveland, 30-Nov. 4. Lid Lifters—(Open Week.)

Mischief Makers—Majestic, Albany, 30-Nov. 4. Monte Carlo Girls—Plaza, Springfield, Mass., 30-Nov. 4.

Pell Mell—(Open Week.) Pepper Pot—(Open Week.) Pat White and His Irish Daisies—Gayety, Brooklyn, 30-Nov. 4.

Playmates—Majestic, Wilkesbarre, 30-Nov. 4. Runaway Girls—Star, Brooklyn, 30-Nov. 4.

Smiles and Kisses—Majestic, Scranton, Pa., 30-Nov. 4.

## FOX FILM AT ASTOR

William Fox inaugurated his tenancy of the Astor Theatre last Monday, with a new feature film, "The Town That God Forgot," which is said to be the first of a series of six super features, to be offered here by the Fox Film Corporation. The scenario was done by Paul H. Sloane. It was directed by Harry Millarde, and the cast includes Bunny Graner, Warren Krech, Jane Thomas and Grace Barton.

## BUNNY THEATRE SOLD

Lease of Bunny Theatre at Nos. 3589-3599 Broadway, southwest corner of One Hundred and Forty-eighth street, has been sold by the Olympia Cinema Corporation to Harry A. Harris, of the Bluebird Theatre. The lease contract dates from October 25 at \$13,500 a year and ends May 31, 1935.

## PRYOR TO PLAY AT MIAMI

Arthur Pryor and his band will play this Winter at Miami, Fla., and will open the season on December 8.

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Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, containing everything that can be of use to the performer, no matter what sort of act, monologue, comedy or bit-in-late he may require. Notwithstanding that McNally's Bulletin No. 8 is larger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

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30 SURE-FIRE PARODIES on all of Broadway's latest song hits.

GREAT VENTRILOQUIST ACT entitled "The Clever Dummy"—It's a riot.

SOOF-LITTING FEMALE ACT. This act is a 34 bar, one-act hit.

BATTILING QUARTETTE ACT. This act is also with humor of the rib-tickling kind.

4 CHARACTER COMEDY SKETCHES. A nucleus from start to finish.

9 CHARACTER BURLESQUE entitled "Oh! Pa-pa." It's bright, breezy and bubbles over with wit.

12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot crowd-pleasers.

GRAND MINSTREL FINALE entitled "The African Hunt." Full of laughs.

HUNDREDS of crowd-pleasers for side-walk conversation for two males and male and female.

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## DEATHS

**TENY DAVIS**, well known in musical comedy and vaudeville, died October 24, while en-route from Halifax, N. S., to Brockton, Mass., traveling with her own show.

Miss Davis was known in private life as Mrs. Max Caplin and is survived by her husband, one brother, Lawrence Davis and a sister, Mrs. Sidney Snow.

**HENRY A. DU SOUCHET**, playwright, manager and producer, died in Kingston, N. Y., last week. He was best known as the author of "My Friend From India," which was produced at the Bijou Theatre in 1896 and ran for a season with great success.

Mr. Du Souchet's career as a theatrical man was of unusual origin. He was born in India and for a time was employed by a railroad company as dispatcher, etc. While in Arizona where he was working as a telegrapher, he joined a theatrical troupe and wound up in New York the following season.

He played in New Jersey and New York in small plays adapted by himself. In 1884 he returned to telegraphy and alternated between that and newspaper work for a year. At the age of forty-five his first regular, length play "My Friend From India" got a showing here. This play was so warmly received he never returned to his telegraph key. He was assisted in making the play by W. H. Post, a fellow telegraph operator on a newspaper.

In 1897 he wrote and presented "The Swell Miss Fitzwell," which starred Miss May Irwin. In "The Man From Mexico," such widely known actors as William Collier and the late M. A. Kennedy appeared and in "My Friend From India," the comedian, Frederic Bond, and Edward Abeles appeared. Among Du Souchet's subsequent plays was "Who Goes There?" a farce with Gertrude Swiggett in the principal part.

**MME. RITA FORNIA**, for twelve years a soprano member of the Metropolitan Opera Company, died in Paris last week. Death came as a surprise as the singer was reported convalescing from a recent operation.

Her maiden name was Rita Newman, and she was born in California, adopting the last half of her native state's name for professional use. She first sang in New York under the direction of Henry W. Savage in the Castle Square Company 16 years ago, and a few years later she joined the Metropolitan. She had frequently sung Leonora in "Il Trovatore." She was to take part in "Madame Butterfly" this winter. Her husband, James Labey, an art dealer of this city, and a brother Arthur Newman are among those who survive Mme. Fornia.

**MARGUERITE CALVERT**, dancer and violinist, died in San Francisco, last week after shooting herself while within a few feet of her husband and relatives. She was twenty-four years old and in private life was known as Mrs. W. D. Harris. Before arriving in San Francisco, Mrs. Harris and her husband visited the grave of her brother at Portland, Oregon, and this is believed to have affected her mind.

**MAUDE MULLER**, vaudeville actress, and wife of Edwin Stanley with whom she played on the Keith Circuit, died last week at her home, No. 729 Lexington avenue.

Miss Muller was a member of the National Vaudeville Artists, and was to have opened a New York engagement on Thursday of last week. She was a cousin of Judge Jackson, of the Probate Court, New Haven, Conn. Funeral services were held from the Funeral Church at 66th street and Broadway.

**EDWARD CHOLMELEY-JONES**, musician and former newspaper man, and connected with the Forrester Theatre, Philadelphia, as press agent, died in the above mentioned city last week after an illness of a few days. He was seventy-one years old.

As a young man Mr. Cholmeley-Jones passed six years at Magdalen College, Oxford, and came to America shortly afterward to become organist and choir master of St. John's Church in Varick street. Later he engaged in newspaper work. Of his nine children of a subsequent marriage one was Colonel Richard Gilder Cholmeley-Jones, who served with the late Willard Straight in France during the war and was afterward director of the War Risk Insurance Bureau, in Washington. He died last winter.

**CHARLES BUYS**, well known singer of a decade ago, died in Poughkeepsie last week in his seventy-fourth year. He was born in Poughkeepsie and lived there practically all his life, and at one time was in business there. He is survived by a wife and three children.

**JOSEPHINE STOFFER**, actress, died last week at her apartment in West Forty-fourth street, of heart disease. Miss Stoffer played in "The Strollers" in 1915, with Blanch Walsh in "The Resurrection," and more recently was in motion pictures.

According to her effects and documents found in her rooms, she was the widow of Captain George C. Stauffer. The Actor's Fund, which has been aiding Miss Stoffer for a short time assumed charge of the body. She was a native of Baltimore.

**FRANK FABRITO**, died October 24th, at the Kings Park State Hospital after a short illness, aged 37 years. He was a member of the vaudeville team of Frabito and Burns.

He was born in this city and before teaming with Burns played the big time circuits with Frabito and Parille. A widow survives.

**JACK DUNHAM**, of the vaudeville team of Dunham and Williams, died at East Liberty, Pa., Oct. 23, following an operation for appendicitis.

Mr. Dunham was a vaudeville actor for eighteen years, appearing originally as a member of the act "The Three Musketeers," later being with Dunham and Edwards until joining Williams. A wife survives Mr. Dunham. Prior to entering the theatrical business Dunham was connected with a number of music publishing houses.

**CHARLES E. ELDRIDGE**, an actor of considerable prominence, died October 29, in the Post Graduate Hospital, a victim of cancer. He was sixty-eight years of age and resided at 347 West Eighty-seventh street. Because of his remarkable agility for his age, he was popularly known as "the white-haired juvenile."

His career on the stage covered a period of fifty years in which he appeared in companies of the late Charles Frohman, and with Richard Mansfield and Mrs. Fiske. For the last eight years he has been in motion pictures, six years of that time with Vitaphone. His wife, known on the stage as Addie Dupont, died eight years ago.

## NEW "PASSING SHOW" AT WINTER GARDEN IS BIG SPECTACLE

"THE PASSING SHOW OF 1922," a revue in two acts and twenty-six scenes. Book and lyrics by Howard Atteridge, music by Alfred Goodman and additional lyrics by Jack Stanley. Presented at the Winter Garden on Wednesday evening, September 20.

Principals—Willie and Eugene Howard, George Hassell, Mlle. Alcorn, Fred Allen, Sam Ash, Francis Renault, Janet Adair, Foosee sisters, Nat Nazarro, Jr., the Macweys, Arthur Margerson, Gertrude Lang, Ethel Shutta, Fred Walton, Mary Lawlor, Arthur Albro, Emily Miles, George Anderson, Alma Adair, Wayne & Warren, Nellie Breen, Alexander P. Frank, Wilbur de Rouge, Mlle. Helene and the Lockfords.

That you've got to spend money to make money is well known to all, and needn't bear repetition on the part of the writer. We just mention the fact because the Shuberts seemed to have spent more money on the new edition of the "Passing Show" for 1922, with the result that they have a stronger and better spectacle than has been seen at the Winter Garden as a representative of the "Passing Shows" as yet. Willie and Eugene Howard are starred and have been given quite a good deal of laughable material, although the funniest comedian in the show seemed to be George Hassell, who drew more laughs with a low-comedy scene in the wash-room of a Pullman train than the brothers did with almost all of their scenes. Incidentally, they have quite a few jokes in their bits which can be placed to rest peacefully in the "Old Joke Graveyard," wherein Fred Allen, a new face in production, is seen, and who also does the most difficult thing ever tried at the Winter Garden more successfully than anyone has done it there yet. He appears in "one" only, between scenes, and holds the attention of the audience with some very clever and funny lines. While we are praising the show, we may as well get through with the dirt and the parts which were not up to the mark, so we can speak freely of the good things. Firstly, the Howards seem to have an uncontrollable desire to punctuate every other word from their mouths with "My God!" "Hell!" "Damn." The humor therein is a mystery to us. Eugene O'Neill

made something out of cuss words, but there at least was an underlying motive. Speaking of O'Neill, they do a satire on "The Hairy Ape" in this show, which consists of a cabaret-style singer and dancer, Ethel Shutta by name, singing one line, with the chorus girls attired as stokers in overalls and tights, or the audience's imagination above the waist line, shouting the catch-line after every line sung. The catch-line is the brilliant statement, "Go to hell, go to hell, go to hell!" Many wished the scene there.

The closing scene of the first act, featuring a Mlle. Alcorn, a very good dancer, who is generous with her body display, is in exceedingly bad taste. There's nothing artistic about it, and it only detracts from the merits of the entire show.

However, these are but a few among twenty-six scenes. To make up for them, we have a beautiful "Gold" scene in which the Lockfords do some wonderful work. "A Diamond Girl" left a glistening, glittering impression of brilliants and beauty that was very good. Sam Ash and Arthur Margerson spoke and sang of "Kisses" in pleasing style. Nat Nazarro, Jr., dances with vim and youth, effectively. Nellie Breen, formerly of the Breen Family in vaudeville, does excellent terpsichorean work. Perhaps the best thing the Shuberts did in the way of novelty for a Winter Garden production was to place the Foosee Sisters in this one, and the sad part of it is that they are seen only twice, once in a specialty, "Orphans of the Storm," and again in the finale with a little bit. They are the daintiest and sweetest sister team ever seen here, with personalities which never can be counted in dollars. These two are really the refinement of the show.

Another remarkable thing about the current "Passing Show" is the absence of runway numbers. Only one is used in the entire production. The chorus are even better than those seen here before, in looks. A radium gown scene is also given here to good results.

The music is good and a number of the songs were well received. Several published numbers are used by the Howard brothers. J. C. Huffman staged the show, Allan K. Foster doing the dance numbers. Book and lyrics, as usual, by Harold Atteridge. Music by Alfred Goodman.

### FAIRE BINNEY MARRIES

Miss Frederica Gertrude, better known as Faire Binney and sister of Constance Binney, last week became the bride of David Carleton Sloane, of Philadelphia. The ceremony took place at the home of her mother, Mrs. H. Willard Gray, in New York City. Constance Binney was her sister's bridesmaid, while Arthur E. Pew, of Philadelphia, was best man.

Mrs. Sloane adopted a stage career five years ago. She won individual attention for her portrayal of the flapper in William A. Brady's production of "The Teaser" and has since appeared in other productions, including "Sally."

### VALENTINO TO SPEAK

Heywood Brown and Rodolph Valentino have been added to the list of those who will speak at the Equity Forty-eighth Street Theatre next Sunday afternoon at a meeting to be held under the auspices of the Equity Players.

Sunday's meeting will be the third of a series held by Equity Players to acquaint the friends of "the actors' theatre," and the public in general with the plans and ideals of the new organization.

## LETTER LIST

<b>LADIES</b>	<b>GENTLEMEN</b>	
Belle, Annabel	McNally, Betty	Haval, Arthur &
Bennet, Mrs.	Merrill, Alma E.	Morton
Bernards, Thos	Miller, Bessie E.	Kean & Fred-
Boneaux,	Palmer, Betty	ericks, Maura
Josephine	Prentiss, Flo	Kelton, Arvan
Brenon, Kathleen	Pryor, Louise	Lalla, Eugene
Brown, Frances	Randel, Bob	La Mont, Larry
Cooper, Estelle	Rogers, Gladys	La Pearl, J. H.
Chelle, Elsie	Robrig, Josie	Laurent, Henri
Dale, Frances	Salmon, Ida	Leonard, B.
Dean, Dottie	Williams,	Leon, George
Fayette, Millie	Beatrice	Lewis, Philip J.
Fielder, Mrs.	Woods, Bertie	Morrissey, John
Clara Hoban		Testile
Gardner, Irene		O'Neill, Frank
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Gordon, Betty		Roberts, E.
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Kaplan, Helen	Cooper, Biglow	Root, A. E.
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Lee, Mrs. Toney	Davis, William	Sorrow, G. F.
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